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PATTI, ONCE QUEEN OF DIVAS, DIES IN CASTLE IN WALES

Coloratura Passes Away at Age of Seventy-Six—Born to Stage, She Sang to New Yorkers at Seven—The Idol of Old-World Potentates—South Americans Pawned Pianos to Hear her—"Farewell Tours" and Peaceful Declining Days

ADELINA PATTI, for two generations the undisputed queen of singers, died at Craig-y-Nos' her Welsh castle, on Sept. 27, in her seventy-seventh year. She had been ailing for some time. Only a few months ago she was reported to have succumbed.

Perhaps no woman's life ever held greater triumphs than those that fell to Mme. Patti; and to none was it given to pass with more gracious ease from the position of sovereign to that of onlooker at the world in which she had reigned so gloriously. No sudden failure of that beautiful voice snapped her career in two, as has been the misfortune of other divas; no financial distresses darkened her last days with their bitter contrast with former opulence, as so often has been the case with many artists who lacked her balanced judgment, as well as her good fortune in such matters. Very serene were the last years of her life, after she finally did consent to leave a stage which had been for so long a mere background to her triumphs. In her beautiful home in the south of Wales, a medieval castle without, a luxurious palace within, she spent her declining days surrounded by her friends and by the trophies of her wonderful art-life. And we are told that even after the advance of time had taken from her the wish to appear in public, she sang and acted often in her private theater on her estate, for the benefit of her many guests, a gracious hostess, a "little queen" to the last.

Her Early Life

Almost literally was this greatest of opera singers born on the stage, during the operatic season of Madrid, Spain, in 1843, on February 19. Her mother, a Signora Caterina Barilli (the name of her first husband) was a Roman opera singer of sufficiently high standing to have aroused at one time, so it is said, the formidable jealousy of the great Grisi herself. The father, Salvatore Patti, a Sicilian, was a fine tenor singer, but by no means his wife's equal as an artist. Musical talent ran ripe in this family and two of the girls were coloratura singers. Carlotta Patti, three years older than Adelina, except for the lameness that kept her from the operatic stage would have been a formidable rival to her great sister; as it was, Carlotta became a famous concert-singer. Barilli, her step-brother, gave Adelina singing lessons when she was a very small child, while Carlotta gave her piano lessons. Afterwards, Maurice Strakosch became her brother-in-law (he married her sister Amalia, and the story goes that Adelina had been in her youth much in love with him) and her first manager. She had many admirers and many stories are told of her queen-like caprices which altered



EMMY DESTINN

Or Destinnova, as the Famous Bohemian Diva Now Prefers to be Known. She has just returned from three and a half thrilling years in Europe, as artist, spy and bold champion of liberty, as recorded on page 4.

nated with an all-conquering charm.

When she was only seven years old, she made her debut at Tripler Hall, New York; the family having come to this country while she was a baby.

Brought Doll to Audition

As the lark sings, so sang Adelina Patti, even at that time. Luigi Arditi, the Conductor, tells in his "Reminiscences" how the little girl, brought to him by her mother, first carefully picked a comfortable seat for her big doll, so that she could see it while she sang, and then put her music

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TO CARRY OUT HAMMERSTEIN OPERA PLAN

Widow of Impresario and George Blumenthal, former Business Associate Incorporate for Purpose of Continuing Oscar's Projects.—May Merge With Star Opera Co.

THE name of Oscar Hammerstein is again to be prominent in the operatic and theatrical world although the famous impresario has passed into the Great Beyond. On Sept. 17 there were incorporated in New York the Hammerstein Grand Opera Company and the Hammerstein Producing Company, the former, as its name indicates, to resume the activities of Mr. Hammerstein at the Manhattan Opera House and the latter to produce light opera and possibly moving pictures. The incorporators of the two companies are: Emma Swift Hammerstein, widow of the impresario, George Blumenthal, once his business associate and now business manager of the

Star Opera Company, and J. Sidney Bernstein.

Mr. Blumenthal when seen by a representative of MUSICAL AMERICA, said that the plans of the company were not definitely formed beyond the fact that it would give grand opera as nearly as possible on the scale of what was formerly heard at the Manhattan Opera House. He said that there was a possibility of the company's beginning next spring, but this was remote in view of the fact that entire new settings and costumes would have to be made. Mrs. Hammerstein, he said, realized the advance made in scenery etc.

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This issue of "MUSICAL AMERICA" is published during a strike in the printing industries which necessitates a curtailment of many of the characteristic features of the paper. In producing the edition under these most extraordinary conditions the publishers believe that their subscribers and advertisers will make due allowance for certain deviations from this journal's usual presentation of its material.

MANAGERS OF BIG ORCHESTRAS FORM AN ASSOCIATION

Co-Operative Action Among the Objects of New Association Meet in New York

Another forward step has been taken in the alignment of national musical interests for co-operative action, an end toward which music-lovers in general and MUSICAL AMERICA in particular have for some time been directing their strongest efforts. The recently organized National Association of Musical Managers and National Concert Managers' Association, following the invitation of Milton Weil of MUSICAL AMERICA, has been followed by a similar union of the managers of the Great Symphony Orchestras of the United States.

At a meeting of the orchestral managers held at the Hotel Commodore, New York, on Sept. 18, there were present: Harry Cyphers, manager of the Detroit Symphony Orchestra; George Engles, manager of the New York Symphony; A. J. Gaines, manager of the St. Louis Symphony; Adella Prentiss Hughes, manager of the Cleveland Symphony; Arthur Judson, manager of the Philadelphia Symphony; Felix Leifels, manager of the Philharmonic Society of New York; S. E. MacMillen, manager of the New Symphony; A. F. Thiele, manager of the Cincinnati Symphony, and Frederick J. Wessels, manager of the Chicago Symphony.

Frederick J. Wessels was named chairman of the meeting and George Engles, secretary and treasurer.

It was decided at the meeting to form an association for the development of cordial relations between the symphony orchestras of the United States and for co-operative action as far as possible in all affairs relating to the development and furtherance of art in America.

Letters from W. H. Brennan, manager of the Boston Symphony Orchestra; A. W. Widerham, manager of the San Francisco Orchestra, and L. E. Behymer, manager of the Philharmonic Orchestra of Los Angeles, have been received, signifying their desire to become members of this association.

"The advisory committee will meet this week," said Mr. Engles, the Secretary and Treasurer, to a representative of MUSICAL AMERICA, "and will then go further into what they hope to accomplish. We felt that we had a great many problems that could be solved by getting together and talking matters over in a friendly way. In fact, just meeting one another would lay foundation for communicating by mail on subjects of mutual interest. Such things as programs, for instance, we can co-operate on to great advantage. We have often had the same symphony played perhaps in one city by three different orchestras. Such a happening could be eliminated if the orchestral managers knew one another's programs, by agreement, in advance. Instead of using a system of trying to find out each other's doings, we would keep each other posted, with much better results. This is only one of the good things we hope to accomplish by union."

Report Paderewski Out As Premier of Poland

Paderewski has resigned from the Polish Premiership, according to an unsubstan-

tiated report from Paris. This time the word was received in a cablegram sent by Professor Sazchenko in Paris to the Rev. Nicholas Stintinsky head of the Ukrainian National Committee at Chicago. It read: "Paderewski demanded at Peace Conference withdrawal of its decision for plebiscite in East Galicia. Peace Conference refused his demand. Paderewski then presented his resignation."

POLACCOS SAIL FOR EUROPE

Conductor and Prima Donna To Engage in Operatic Work Abroad

Giorgio Polacco, the distinguished Italian conductor, and his wife, Edith Mason, the American soprano, sailed from New York on Thursday, Sept. 18, for Europe. They will remain abroad during the coming season, where both Maestro Polacco and his very gifted wife, Miss Mason, will be active in the operatic world. Miss Mason will be heard in opera in both France and Italy in the rôles in which she has won so much favor during the last few years as a member of the Bracale Company in Havana, in Mexico and in the summer seasons at Ravinia Park, where she has become a favorite.

Campanini Due In New York Oct. 2 on "Grand Opera Steamer"

Cleofonte Campanini, general director of the Chicago Opera Association, was scheduled to arrive in New York from Italy on Oct. 2. On the "grand opera boat" which brought Mr. Campanini, was also Rosa Raisa, Giacomo Rimini, and other members of the Chicago Opera. John O'Sullivan, who made his American première with the Chicago forces last season, will also arrive in New York during the present week.

Cecil Burleigh Opens New York Studio

Cecil Burleigh, gifted American violinist-composer, who has been a member of the faculty of the University of Montana at Missoula, Mont., in recent years, has established himself in New York and opened a studio in West Ninety-fourth Street. Mr. Burleigh will teach violin, theory and composition and will be heard in a number of concerts this season. He gives a recital at Aeolian Hall on the evening of Oct. 24, when he will play a number of his own compositions, as well as familiar works in the violin repertoire by other composers. He has been studying with Leopold Auer since last spring and was a member of Professor Auer's class in Chicago during the summer just passed.

Ten Million-Dollar Drive to "Save the Orchestra for Philadelphia."

(By Telegraph to MUSICAL AMERICA)

PHILADELPHIA, Sept. 30.—With the slogan "Save the Orchestra for Philadelphia," prominent business men today inaugurated a ten-million-dollar drive for the Stokowski organization. It was denied at the inaugural luncheon yesterday that Leopold Stokowski was seriously ill as persistently reported in some quarters. David Bispham was acclaimed as soloist at the luncheon. W. R. M.

Bridgeport Art Critic Marries New York Pianist

BRIDGEPORT, CONN., Sept. 25.—Newton Harrison, well-known as a scientist and art critic, was married to Mrs. Helen Bernstein of New York, a pianist, on Sept. 25, by Judge Brown of Milford. Mr. Harrison last season composed the pageant which was presented by Milford citizens. Mrs. Harrison is a pianist of much talent. W. E. C.

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on the piano and asked Ardeti to accompany her in the "Ah, nen giunge" from "Sonnanbula." "We were simply amazed, nay electrified," says Ardeti, "at the well-high perfect manner in which she delivered some of the most difficult and varied areas without the slightest effort or self-consciousness."

Lilli Lehmann, herself one of the greatest singers of the time, says in her book: "Yet she could give no explanation of her art, and answered all her colleagues' questions concerning it with an 'Ah, je n'en sais rien?'"

But she was in very careful hands, and though a succession of appearances as a child wonder, one of them with Ole Bull, the violinist, added fame and brought money to the family, Strakosch realized that the marvelous voice might be ruined by overwork at this time. So back into private life she went until 1859, when she made her début as Lucia, Strakosch having meantime become manager of the Italian Opera in New York. An overwhelming success came to this young girl, whose beauty of appearance was by this



Adelina Patti, Probably Her Latest Photograph, Taken as She Visited Wounded Soldiers in Her Own Ward at Swansea Hospital in England.

time only second to the loveliness of her marvellous voice. Contracts were all made to take her to Mexico when she heard from some girl friends that the country was full of brigands. Just as she had firmly refused to play any part but Lucia in the opera, to the youthful diva declined to go to Mexico and instead sang with ever-increasing success in rôles such as Rosina, Marta, Gilda, Linda, Violetta and others in this country. Contrary to the usual rule she was preparing here for her European début; but Patti was never in any sense of the word an American. Her family in itself constituted a miniature Italian colony, and though she learned to speak English exquisitely she was always Italian in heart, methods of singing, life, and intellect as well.

Triumphs in Europe

Covent Garden first heard Patti in 1861 and she took it by storm as Amina. The London season over, she toured the Continent under Strakosch's management and everywhere boundless enthusiasm greeted her. One Belgian journalist suggested a course for her at the Brussels Conservatory, but she calmly went on to Berlin where she met perhaps the strongest opposition from critics that ever fell to her. But she triumphed there, as in Paris, in Rome and in Madrid. King William of Prussia, King Victor Emmanuel of Italy, the Spanish Queen, the Empress Eugenie, all showered gifts and admiration on her. She was the first operatic singer in the world to be made a Chevalier of the Legion of Honor. The Czar of Russia gave her The Order of Merit and appointed her "first singer of the court."

Not for twenty-two years did she return to the United States; her great fear of the ocean and her marvellous successes in the Old World combined to keep her from the country in which she had made her first triumph. For twenty years she earned each year over \$150,000; but this

country held even more than that for her as she found on her return. Meantime, in 1868, she had married and been separated from Henri, Marquis de Launay, equerry to Napoleon III. A separation was arranged in 1877, and in 1885 the two were divorced. In 1886, the prima donna married Ernesto Nicoline, the actor, to whom she was devotedly attached, and with whom she lived most happily until his death in 1898.

America Again Adores Her

When Mme. Patti, now the acknowledged world-queen of song, returned here in 1881, her success was sensational. Under Colonel Mapleson's management, she appeared afterwards also in opera. Her appearance with Scalchi in the contralto's rôle was the sensation of the year, and when she was featured in opposition to the company managed by Abbey, Schoeffel and Grau, her salary reached the height of \$5000 for each appearance.

Again and again she returned to America, singing in London in the summer and journeying over the Continent besides; and every tour for years proved more successful than the last. Perhaps it was for that reason that it seemed impossible for her to sing here for the last time; and hence the series of "farewell tours" that never closed until 1904.

Later Years

Yet while she remained on the whole on the stage than was perhaps considered wise by those who wanted to remember that crystalline voice in its perfect prime, the marvellous purity and sweetness of her singing was only impaired very gradually and that spontaneous exquisiteness of its production remained hers much longer than is the case with most singers.

After the death of Nicolini, Mme. Patti married for the third time, Baron Ceders-Ström, a Swede, younger than herself by thirty years. With him she lived out the last period of her life happily at her castle, making occasional appearances in London where she always received an ovation. She had acquired a fortune estimated between \$3,000,000 and \$5,000,000; owing partly, it is said, to her excellent judgment in financial matters and partly to the directing of her investments for her by Baron Alfred Rothschild.

C. P.

Saint Cecilia Orchestra's Arrival Postponed One Month

The Italian Ambassador announced Monday that the Saint Cecilia Orchestra, which was to sail from Italy for New York this month, will not leave Rome until at least one month later owing to unfavorable maritime conditions.

Police Stop Wagner Concert

PARIS, Sept. 11 (Correspondence of The Associated Press).—A concert scheduled to take place in the Tuileries Gardens last evening was canceled by order of the Prefect of Police. The program was equally divided between selections from Berlioz and Wagner, and the Prefect of Police had received numerous letters informing him that if Wagner works were given in the Tuileries Gardens the crowd would take steps to mar the occasion. The Prefect yielded.

Paris Concert and Music Halls affected by Strike of Theater Workers

PARIS, Sept. 26.—The Federation of Theater Workers has decided upon a general strike to affect houses belonging to or conducted by members of the Owners and Managers' Union. The strike order is to take effect immediately. It affects seventy of the concert and music halls of Paris.

Hubay's Fortune Taken by Bela Kun

One of the victims of the Bela Kun Government in Budapest was the veteran violin pedagogue, Jeno Hubay. His entire fortune was confiscated by the Communists and now he is seventy-two years old. It was Hubay that first brought forward Franz von Vecsey as a wonder-child, a year before the advent of the similarity short-trousered Mischka Elman.

French Singers at Theatre Parisien

A group of French singers will be brought to the United States by the management of the new Theatre Parisien, which is to be opened at the theater in New York known as the Belmont. The "Chansons Montmartre" will be a feature of the French program at this theater during the season. Robert Casadesus, brother of Henri Casadesus, founder of the Society of Ancient Instruments, is the artistic director.

Hans Letz Returns from Europe

Hans Letz, founder and principal player in the Letz Quartet, returned from Europe on the La France last week, after spending the summer with his father in Alsace. The Quartet will open its season by giving a concert for the Wednesday Afternoon Music Club of Bridgeport, Conn., on Oct. 22.

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since her husband disbanded his company and that she intends the new company to be up to date in every respect.

When questioned concerning the rumored merging of the newly incorporated organization with the Star Opera Company, Mr. Blumenthal declined to say anything more definite than that there might be a possibility of such a merger. Also, with regard to a rumor that in view of the numerous activities which will come under his direction with the Hammerstein project, he would probably resign from his present position with the Star Company, Mr. Blumenthal would not say anything definite beyond that this again was a possibility.

Mrs. Hammerstein will immediately complete as a memorial the auditorium which her husband began on the roof of the Manhattan Opera House, and which was not leased with the rest of the building. This will seat about 1800 persons and will be used for high class concerts. Mr. Hammerstein had intended bringing prominent European conductors over for special concerts and this may be done. The auditorium will be completed so as to be an open

one in the summer and enclosed in glass during the winter.

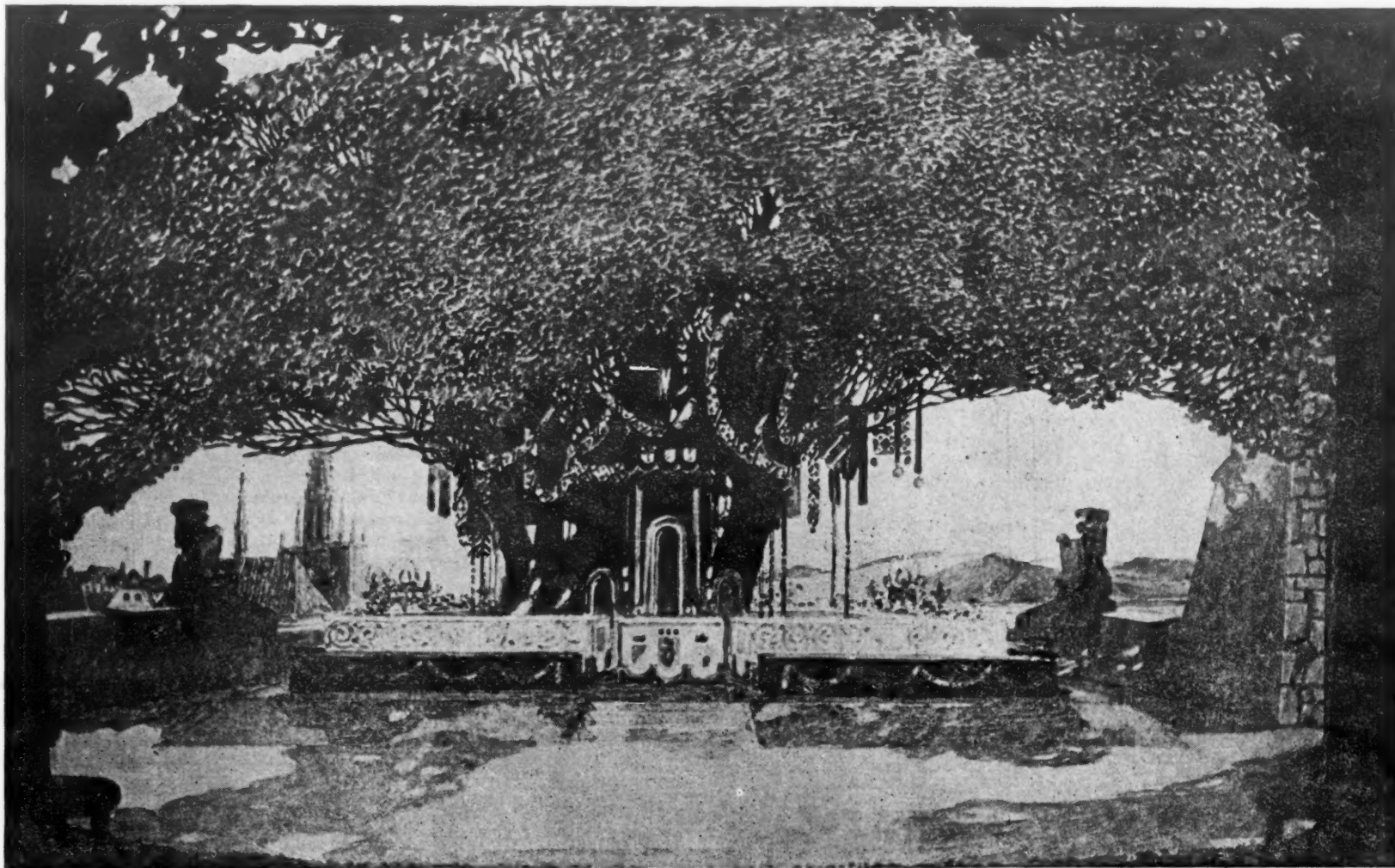
Circular letters will be sent out this week to all the operatic and theatrical managers in the country and other persons who may be interested inviting them to confer on the subject of a memorial to Mr. Hammerstein. Mr. Blumenthal who also has this in charge, said that he had been waiting for the return to this country of Mr. Gatti-Casazza and Cleofonte Campanini, to ask their co-operation in the matter. It has been suggested that a "Hammerstein Night" be set aside when all performances should be dedicated to the late impresario, or perhaps a gala performance of opera by the combined Metropolitan and Chicago Companies.

Morris Gest, when asked if he would have any connection with the new opera company as recently reported, said: "None whatever." He further stated that owing to the recent actors' strike he had been too busy getting his various dramatic enterprises into working order, to think about grand opera but that he had not abandoned the idea.

Creating the Metropolitan Fairyland

How Technical Director Seidle and His Assistants Are Preparing, Back-Stage, For the Season's Novelties—Gorgeous Settings by Urban for Halevy's "La Juive"—Something About the New Conductor, Albert Wolff

LONG before even eager standees have set their minds expectantly on Caruso nights, certain very efficient and wonderfully artistic wizards, are transforming the Metropolitan Opera House into a panoramic Faerieland. With a happy indifference to climate and zone, that country known as Backstage borrows its flora and architecture from all climes, and here one may glimpse bits of Muscovia, Italy or even Monsalvat, home of that Impeccable Band. And of this transcendent region, the ruler is Edward Seidle, known by the



Act I, Scene I, From Halevy's "La Juive," as it will be given at the Metropolitan this Season



Albert Wolff, Composer of "L'Oiseau Bleu" and one of the Metropolitan's New Conductors

title of Technical Director of the Company. Only last week opera-goers learned that this coming season some eight novelties and revivals were to be given at the Metropolitan Opera House, but Mr. Seidle with the aid of some eminent artists, had long before planned and housed these novelties, and prepared to stage them in gorgeous settings. Take for instance, "La Juive" by Jacques Halévy. Already Joseph Ur-

ban has planned the scenery and costumes, and the latter are being executed by Madame Castelbert of the Costume Atelier of the Metropolitan Opera House. Mr. Urban has also done the setting for "Eugen Onegin" and the new "Parsifal" settings which this year will add lustre to the Krehbiel English translation of the Wagner opera. One of our own artists has prepared the settings for the new Hadley production, "Cleopatra's Night". For the brilliant scenes penned first by Gautier, Norman Bel-Geddes has planned a resplendent and multi-colored scene. Boris Anisfeld has charge of the staging for "L'Oiseau Bleu"—that work of Maeterlinck, for which only delicate and understanding art can be employed. This last is the work of Albert Wolff, a young French composer, who will himself be present to conduct it, as this season he will enter the Metropolitan's corps of conductors.

Albert Wolff's Career

Mr. Wolff comes to America recommended by a French reputation. His past experiences have been varied. According to an article written by Lieut. Louis Thomas,

husband of Mme. Raymonde Delaunois of the Metropolitan, and a journalist, Albert Wolff was born Jan. 19, 1884, the day when "Manon" had its première. In 1898 he entered the National Conservatory of Paris, to study composition, becoming a pupil of Leroux, Vidal and Gédalge. In 1904 he married Mlle. Fanny David, a well-known lyric artist.

From 1904-1906 to earn his livelihood, in turn he taught, coached and played piano. In 1907 he became organist of the Church of Saint Thomas d'Aquin, a post which he held until he assumed a bâton at the Opéra Comique in 1911. At the same time he became second *chef d'orchestre* at the Concerts Rouge, the small orchestra in the Latin Quarter with which Thibaud started his career. He also, through Leroux, was appointed a professor at the Conservatory. Shortly afterwards he was named head of the orchestra of the Circle International of Vichy. Under Albert Carré, he conducted performances of opera throughout France, and in 1909 he made his début at the Opéra Comique in "La Jota" by Laparra. His success was of such an order, that he was chosen to conduct the representations which the

Opéra Comique gave in Buenos Ayres during the summer of 1911. Then followed four seasons at the Opéra Comique, which were brought to an end by his entrance into the war.

Gallant service in the war, which won him promotion to Sub-lieutenant, kept him until Feb. 1919. Upon his release he was immediately reinstated in the Opéra Comique, although, in truth, during the war by a special authorization, he had conducted a performance there each week.

Although France knows Wolff best as a conductor, she had just begun to hear and recognize his own works. In 1904 L'Opéra de Nice presented his "Le Marchand de Masques," a lyric drama in two acts, which met with sufficient success to be announced for the following season by a number of other Opera Companies.

This first work also brought forth announcements of others to be given. L'Opéra Comique planned to present his "Sister Beatrice" written to Maeterlinck's legend. The Gaité placed on its program his ballet, "Kilidja," a symphonic poem was to be played by one of the best known symphonies; his Sonata for violin and piano was to be published. Then the war broke out and completely disrupted these plans. However, even during the war Wolff did not forget his music. Certain works written for his Comrades-in-Arms are to be collected in a special volume soon. To New York, however, and to that Metropolitan Fairy stage, is given the opportunity to hear first "The Blue Bird."

FRANCES GRANT.

TETRAZZINI COMING SOON

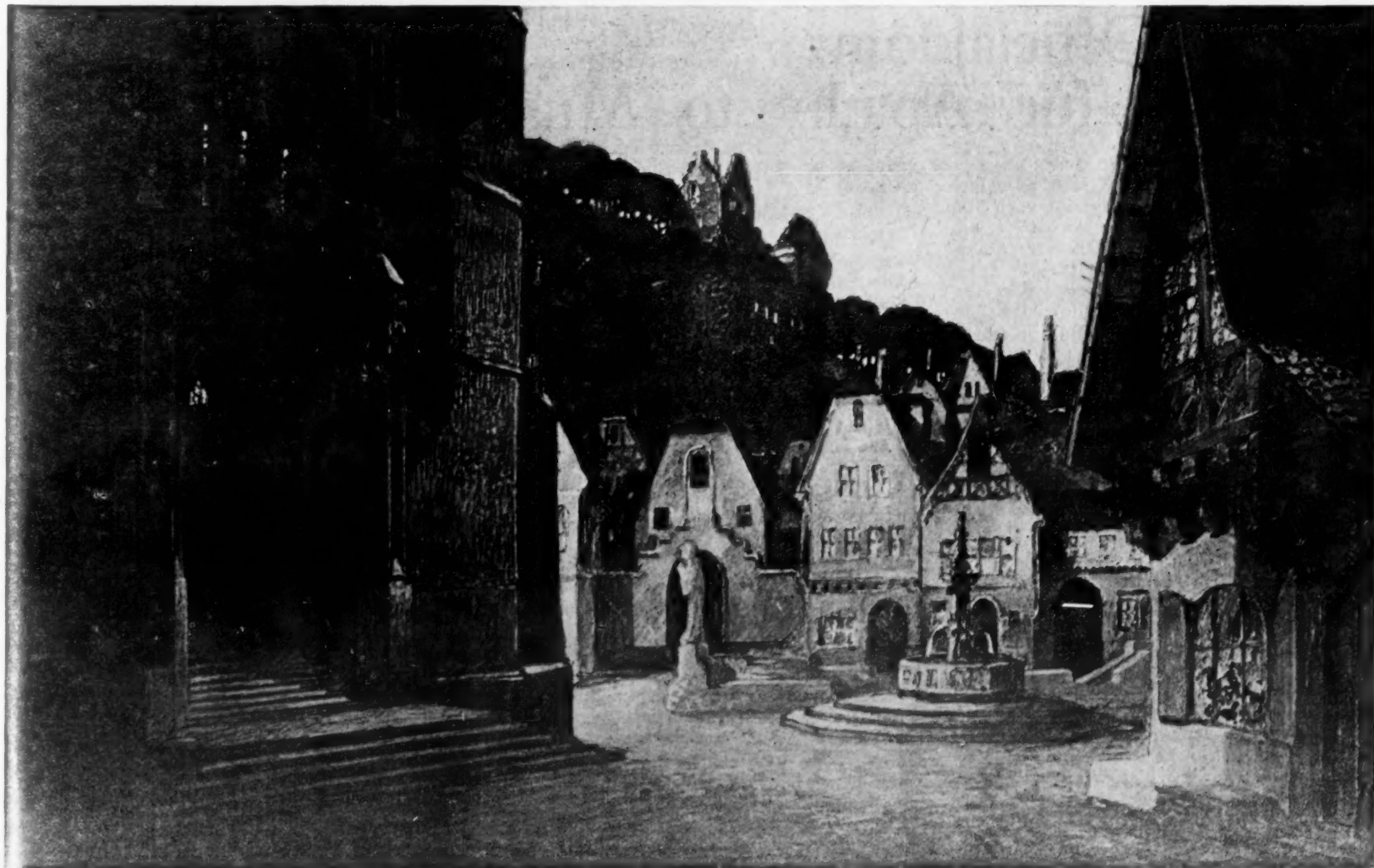
Diva Cables "Musical America" That She Will Tour America This Year

A cablegram received at the offices of MUSICAL AMERICA on September 25 from Mme. Luisa Tetrazzini announces that the diva is returning to America for a transcontinental tour.

Mme. Tetrazzini is returning under the management of Jules Daiber. Her cablegram, sent from London, gave no date of her sailing, but it is expected that she will reach this country in time to begin her transcontinental recital tour fairly early in the season. The prima donna has been received with the greatest acclamation during her appearance in England. Some reports insisted that she would not visit the United States this season, but her personal message proves that these stories were without foundation.

Bonci Due in America

Alessandro Bonci, the celebrated tenor, was due to arrive at New York on Oct. 3, on the steamer *La France*. Word to this effect was received last week by MUSICAL AMERICA.



Setting for Act 3 of the Metropolitan's Setting to Halevy's "La Juive"

Emmy Destinn, Patriot, Tells of Life as Political Prisoner

Singer Was Held Prisoner on her Estate by Austrian Government — Describes Life During Period of Imprisonment

By MAY STANLEY

EMMY Destinn is back! When the French liner Lorraine sailed into New York harbor last week it carried a passenger who has been a war prisoner for nearly three years—Emmy Destinn, prima donna and patriot. Perhaps it were more fitting to say patriot and prima donna, for the patriotic side of her life has been uppermost recently. Mme. Emmy Destinn returns to America with the experience of nearly three years' imprisonment on her estates near Prague, in what is now Czechoslovakia.

We are so accustomed to hearing that musicians are a selfish lot, that they are self-centered and egotistical, that we have begun to believe it. This is one of the reasons that make a talk with Emmy Destinn a rare pleasure today. Here is a famous musician, a singer whose name is known throughout the world, who is proud to have been a political prisoner, radiantly happy that the opportunity to serve her country came, unmindful of the fact that it has taken three precious years from her musical activities. Emmy Destinn served as truly as the men who took up arms for the cause in which they believed, and she is glad that the chance to serve was given her.

It was in the interest of Czechoslovakian independence that Mme. Destinn sailed for Europe in the summer of 1916, carrying with her as a secret service agent valuable information for the forces of freedom in her native land. Her operations became known to the Austrian Government and Mme. Destinn was interned at her castle near Prague. For the first year and a half she was cut off from the outside world almost entirely, as political prisoners were under the most rigid surveillance.

"But I had plenty to do," Mme. Destinn tells, her eyes sparkling as she recounts the incidents of daily living in her prison-home. "I had thirty people on the estate and there is no time for idleness when one has thirty lives dependent on one in war time. Is it not so? First, there was the farm. It was necessary that we cultivate every bit of ground for food, and this we did. And the cows and chickens, of course, came in for their share of attention. Then there was splendid fishing on the estate, and this meant sport as well as a chance to add to our precious food supply. And occasionally there was an old-fashioned hunting party in the woods."

Mme. Destinn had no opportunities to sing or appear in public during that first year and a half, but she kept up her daily



—Photo by Wide World
Emmy Destinnova, On the French Ship Which Brought Her To America

practice with the most rigid exactitude. A certain portion of time each day was allotted to work on concert songs and operatic repertoire—for would she not be free some day? Her castle stood on the border between Bohemia and Austria and each evening great watch fires were lighted so that Austrians sneaking into the country could be detected and stopped.

Finally came the armistice, and with it the opportunity to help her people. Twelve great concerts were arranged, the first in Prague, and the proceeds used to alleviate the suffering of those of her countrymen

Declares She Will Sing No More German Songs Till She "Learns to Love the German"—Plans for her Coming Concert Tour

made destitute in the war. Mme. Destinn was the soloist chosen for the great festival given in honor of Mr. Masaryk, president of Czechoslovakia, when he returned from America.

Going to London after the concert series in her own land, Mme. Destinn gave another great benefit concert for her people in Queen's Hall.

"I did not sing in Paris," she says, "for the French people could not get it out of their mind that I was not a boche—and you may be sure that the French are not welcoming German singers. But I love them," she added with a laugh, "those nice French people, and do not mind if they make the mistake about me—not at all."

"Will you sing any German music, Mme. Destinn?" was the natural query.

"No, not any," came the quick reply, "I do not wish to sing German. It is very beautiful," she added quickly, "very beautiful, but to sing well you must love what you are singing, and I do not love the German—yet."

Mme. Destinn has had some busy days since landing in America. A concert tour that will take her to all the larger cities of America is being planned, and there will be operative engagements also during the season. The Destinn following is a large one, and it has not been diminished through the gallant services and sacrifices that the singer has made for her native land.

She was going over some new songs when I talked with her, examining, commenting, accepting and rejecting with the characteristic directness that is a part of the Emmy Destinn we know.

"I shall sing a number of English songs this season," she said, "they are very lovely, many of them. And I have some Bohemian songs and songs of Czechoslovakia that have not been heard in this country. And, of course, French songs and Italian, both old and new."

In spite of her love for the land where she was born, Mme. Destinn calls America "home." Her first papers as an American citizen were taken out before she sailed for Europe in 1916, and now when the necessary legal formula is complied with Mme. Destinn will take out her second papers and become full-fledged American. And there is a royal greeting here for the kind of patriot that Emmy Destinnova—she doesn't like the German spelling of her name—has proven herself to be. She is the sort of material that assays one hundred per cent American.

Victor Herbert Berates Officialdom and the Wealthy for Apathy to Music

Philadelphia, Sept. 22, 1919.

IT would have been far better for this young American composer and dozens of others like him—native Americans who have shown their possession of first-class talents in composition and other forms of musical activity despite gruelling struggle—if they had been born abroad. Then their abilities might have some chance of recognition in this, their natal land!

This is not a disgruntled American bewailing the lack of appreciation at home. It happens to be Victor Herbert who is discussing with that blend of Irish irony and American good sense, and just cosmopolitan tolerant good humor, all of which are his traits, the subject of a Ministry of Fine Arts in the cabinet of the President, a subject which has found one of its most able, diligent and logical advocates in the distinguished editor of MUSICAL AMERICA.

Victor Herbert is very decidedly for the institution of a Fine Arts portfolio at Washington, which will systematically and thoroughly safeguard the interests of America in music, and the others of the seven arts. Their are numerous ways in which such a ministry could function, such as propaganda for fostering national interest in the various arts, practical co-operation in bringing together American opportunities and American musicians, elevating of the public taste, etc. These were some of the points brought out by Mr. Herbert in his stimulating talk.

Mr. Herbert, who, as is well known, is the

grandson of Samuel Lover, the Irish poet, is of course an American citizen of many years standing, imbued throughout with 100 per cent Americanism, and by the very token of his Milesian derivation all the more American. Who has ever seen an "exile from Erin" who has come to our shores who considered himself or herself anything less than an American even before hastening from the dock to the Federal building to get first papers.

He is not disgruntled personally, either. "It is needless to say that I am not speaking for myself in this talk," commented Mr. Herbert. "America has been very fine to me. Fortunately I have reached a position where I can afford to be independent. I am talking for the young composer who still has his way to make."

Mr. Herbert then mentioned the name of the young American composer who had miscalculated the place of his birth and found himself an American citizen, and therefore a foreigner in the community of American music.

"This young man ought to have a fine place in his own country, where his living would be assured and he would have time to do the composition of which we all know he is capable. But no; all these fine places go to foreigners who come here fully equipped, worthy musicians, of course, but who have had the inestimable handicap in their favor of training in lands where music had state recognition. No move is made by our gov-

ernment or wealthy people to change the situation."

SAYS RICH NEGLECT ARTS

Questioned as to the support of American composers by wealthy Americans who in some cases at least, notable though infrequent, sponsor executive musicians and musical organizations, Mr. Herbert said: "Over here when people get rich they immediately set out to secure social prominence, and they go a broad to get presented at all the courts they can, and few of them do anything to advance the fine arts in their own country. And when the opportunity comes to give out a really fine American position they give it to a foreigner. It isn't the people themselves. They are fine and will stand by their own."

Then Mr. Herbert made his epigram about the desirability of composers selecting a nationality other than American as a prerequisite to artistic and commercial success, and advocated official government aid for music as well as the other fine arts.

"They ought to establish a Ministry of Fine Arts," Mr. Herbert emphasized. Down in Washington they talk of "civilization," etc., every five minutes, but they are glad to see almost anybody come to the capital more than an artist or musician. They talk a lot but they don't do anything."

"Foreign governments do something for their artists and musicians. The French government practically put Pierre Monteux

at the head of the Boston Symphony Orchestra. He is a good musician. Of course. Did you ever hear of the United States government putting anyone in a fine position in Europe or anywhere else? It's ghastly."

"Then again there is the case of Messager, who was sent over here during the war at the head of a fine orchestra to tour our country in the interest of French music. I met Messager and he is a charming man and fine gentleman. Over in his own country his business is just what mine is here—he writes comic operas for a living. But what chance have I, for instance, of being sent abroad by the American government to create sentiment in favor of our really fine American music? About as much chance as I have of being sent without an aeroplane."

"We are accustomed to regard the Americans as a couple of laps behind in civilization, but they are not anything of the sort. They realize better than we do the part fine arts play in the development of a country. My son, just back from France, is now with a banking house, and the other day he brought home from a business lecture he had attended a picture of Buenos Aires, and right in the middle of the city is the Municipal Theater and Opera House, one of the finest in the world. They realize better than we do the importance of the arts to a nation."

Mr. Herbert expressed whole hearted admiration for the young composers of this country for writing works for which they knew there was little or no chance of immediate performance or publication, and possibly not much more chance of ultimate presentation. He praised highly their devotion to their art.

"The reason they can't get such works published," he said, "is because there is no market for this kind of music. People often say: 'Herbert can get anything published,' but this is not so. I have a lot of orchestral suites, symphonic poems, and music of that class which no one will publish because there is 'no market.'"

W. R. M.

Howard E. Pratt to Head Whitman Conservatory at Walla Walla

WALLA WALLA, Wash., Sept. 17.—Howard E. Pratt, director of the Whitman Conservatory, has been discharged from the service and has recently come to Walla Walla from Oakland, Calif., to take charge of Whitman Conservatory. After fifteen years of private teaching, Mr. Pratt was selected by the National War Work Council to become song leader of Camp Fremont and later to take charge of the army camp singing in the Western Department. He has studied at the University School of Music, Ann Arbor, Mich., and has studied with Frederick Pease, William H. Howland, Frederick Bristol, Isadore Luckstone and Ward Stephens. He will also be head of the vocal department.

Florence Kleppe Heard In New York Recital

Florence Kleppe, contralto, gave a delightful recital in the studio of her teacher Mrs. J. Harrison-Irvine in Carnegie Hall, New York on Sept. 30. Opening with classics by Handel, Martini, Benvenuti and Scarlatti she sang French songs by Tremisot, Widor, Maas and Fauré, following with American and English songs by Vanderpool, Buzzi-Peccia, Novello, Mana-Zucca, Mary Helen Brown and Elliott. She was received with much applause, her admirable voice and interpretative ability being keenly enjoyed by her hearers. Mrs. Kleppe in excellent style.

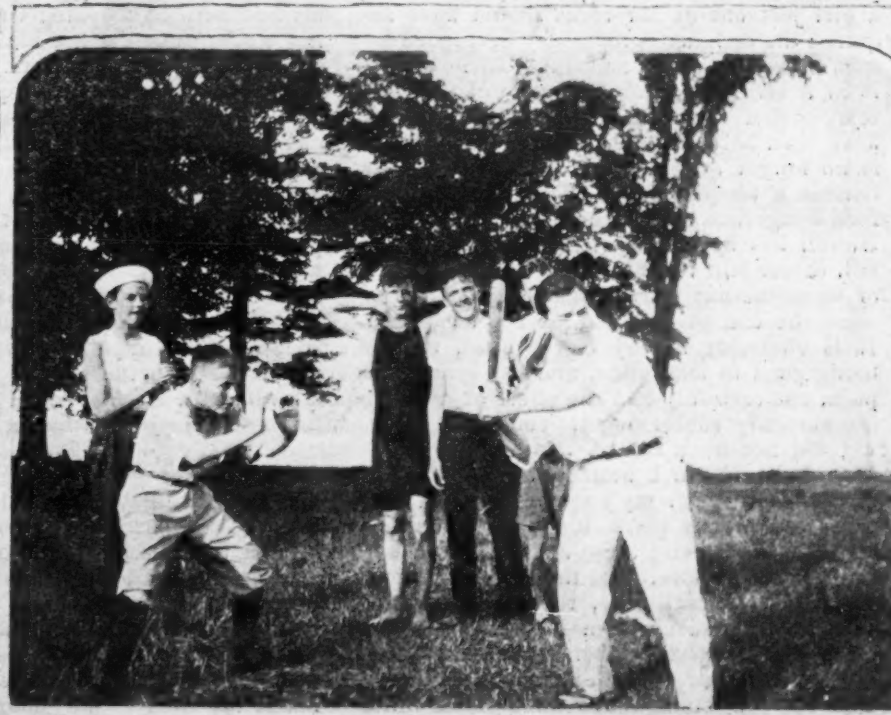
French Soprano Marries American

Yvonne Lynska, a French soprano, has just announced her marriage to Capt. James Allen Ryan of the Coast Artillery Reserve Corps. The couple were married in Washington a few weeks ago. Mrs. Ryan is the daughter of Ferdinand Le Grand, Royal Serbian Consul to Lille, France, and for four years with her father was held as hostage in Lille by the Germans. Escaping from Lille she went to Paris, where she studied singing, winning the scholarship for soprano at the Paris Conservatory in 1917. She was immediately engaged at the Opera Comique, with which organization she sang. She also toured France, singing for the French and American soldiers. Mrs. Ryan will give a series of concerts in Washington for the benefit of the Serbian war orphans.

Theater Patron Raises Disturbance

A man was arrested on Sept. 23 for creating a disturbance in the Loew Theater on Delancey Street, New York, in the heart of the Jewish section of the East Side. An imitation of Paderewski was being given by Ernest Lamberti, a pianist, when the man arose and shouted, "Don't applaud that man, he is against the Jews." In the ensuing turmoil the disturber was arrested and the performance finally resumed.

PROMINENT BOSTON ARTISTS—"OFF STAGE"



HERE are some of Boston's prominent artists "off stage," making the most of leisure moments before the whirling season is upon them. In the upper panel, left to right, appear: Fredrie Fradkin, concertmaster of the Boston Symphony, returning

to his Boston home after a run in his new car; Paul Shirley, viola d'amore soloist, enjoying the view from the top of Mt. Washington; Lee Pattison and Guy Maier having a discussion in French about their recent two-piano concert in Paris; Heinrich Geb-

hard, pianist, in his bean field at Norfolk, Mass. The lower panel discloses (left to right): Felix Fox, pianist, and his family on an outing near Barrington, R. I.; Carmine Fabrizio, violinist, at Lake Champlain; (We do not know whether Mr. Fabrizio

bats with the Sevcik method, but it is told that the ball which he hit hasn't been found yet. Edith Thompson, the Boston pianist, enjoying a country walk between concerts at the recent Lockport, N. Y., Music Festival.

SAN FRANCISCO WILL ERECT MUSIC HALL AS WAR MEMORIAL

Great Structure to Be Built by Citizens at Cost of \$2,000,000 and Presented to University of California—Boy Choristers of Cathedral Organize Union and Go "On Strike"—Demands of Youth Are Unique in Choir History

SAN FRANCISCO, Sept. 15.—The official statement was made yesterday that at last San Francisco is to have a Music Hall worthy of our city and plans are being perfected for its early construction. The leading citizens interested and the University of California Regents have agreed upon the following plan:

A great building to be used for the arts of Music, Painting and Drama will be erected as a monument to Soldiers and Sailors and when completed will be presented to the University of California. At a meeting on Friday the site, upon which an option had previously been taken, was decided upon. This is a block of land facing the Civic Center and one block from the Auditorium, and it is pronounced an ideal location. The committee announced that the necessary money for the enterprise is "in sight," three citizens having subscribed \$50,000 each and others following with smaller amounts. There is no doubt that the \$2,000,000 which it is estimated will be needed will soon be available.

William H. Crocker outlined the following plan which he said was "a dream most of us have dreamed for many years and which is now on the eve of realization." He said: "A building devoted to music and art is the one thing we have lacked. The Musical Association recently considered the purchase of a lot upon which to erect a building for its purposes and the Art Association had the same plan in mind for its activities. As a result the idea of a building which

would combine facilities for both institutions took root and found universal favor. The splendid suggestion in which I heartily concur has been made to dedicate this Fine Arts building to our soldiers and sailors."

John Drum, chairman of the meeting, said, "Nothing that we could devise as a memorial would so well express the heart and soul of San Francisco as to erect a building in which we can carry forward the flower of education. . . . Like Athens and Florence, in their day, so may San Francisco, although not the largest city in the land, yet take the lead in those things that create a higher community life."

Speaking for the University of California, of which he is a Regent, John Britton said that the University welcomed the trusteeship of the projected Fine Arts building, adding that the lack of funds had handicapped the University so far in coping with the advance of music and the proper housing of the Art Association.

William Sproule, past president of the Musical Association, praised the choice of location and said that such an institution would play a great role in the musical life of the city.

Gavin McNab, head of the committee for a soldiers and sailors monument, said, "A monument to our soldiers and sailors should be a living thing—not just a stone. A wonderful and useful building as projected will be a perpetual and will give joy to multitudes of men and women of the community. There is no better way to honor those who gave their lives to save the world." After further discussion committees were appointed as follows: Regents, J. A. Britton, Guy T. Earl, R. J. Taussig; Executive Committee, William H. Crocker, John S. Drum, both ex-officio, and the fifty citizens present at the meeting; Labor Representatives, P. H. McCarthy and Paul Scharrenberg; Musical Association, John D. McKee and E. S. Heller; Art Association, C. J. Crocker and W. S. Martin; Opera House, Herbert Fleishhacker and Milton Esberg.

Something new in strikes has developed in San Francisco, the boys of Grace Cathedral Choir being the latest to assert themselves and present their demands. The ultimatum signed "The Union of the Boy

Choir" was slipped under Dean Gresham's door on Wednesday last. It was decidedly to the point and stated that "If a favorable answer was not delivered before the end of the week an entire strike of the boy choir would go into effect."

The ultimatum has gone into effect for on Saturday Dean Gresham gave the cherubs three months' vacation. In speaking of it he says, "It is extraordinary but true, and I regard the choir boys' ultimatum as a document unique in the history of walkouts. It is probably the first time in the history of boy choirs that such a step has been taken." The following are the terms demanded:

"The choir rehearsals shall begin at 7 p. m., and shall end at 8 p. m. sharp."

"The boys requiring carfare shall receive 30 cents each time."

"The boys who do not receive carfare shall receive 20 cents."

"The boys shall not sing Magnificats or any other Canticles."

"The boys want and must have more attention in their choir work."

"The boys shall sing all anthems."

"Fines shall be imposed as follows: (a) Misbehavior, not over five cents; (b) Absence, not over ten cents; (c) Tardiness, not over five cents."

According to one of the boys the trouble began two weeks ago when upon returning from a vacation they found a number of grown-up singers had been added to the choir. The boys rebelled, refusing to take a minor place in the anthems declaring that "while most of the 'noise' comes from the big ones they don't know an anthem from a war cry, and get more money for one service than the kids do in a month." The boys insist on having their salary increased at least five cents a service and fines proportionately reduced.

Rev. W. E. Hays, canon precentor in an interview, remarked: "The strike is an interesting study in boy psychology. It shows underneath all its crudity, a demand for justice, which is a good thing to foster in a boy. Of course, the boys were inconsistent. What boys are not? Grown-ups are just as bad sometimes."

The fact remains that the strike is on and it looks as though the cherubic voices will be dumb for some time.

The first recital of this series was pre-

sented by Ashley Pettis at the Paul Elder gallery on Thursday afternoon, when an appreciative audience listened with interest to the introductory remarks and fine playing of the young pianist. "Bach and His Contemporaries" were illustrated.

Mrs. Glenn H. Woods, a concert singer who has been studying with Herbert Witherspoon during the summer, will soon return to Oakland and resume her professional work.

E. M. B.

Binghamton Gives Large Audience To Concert By Sistine Quartet

BINGHAMTON, N. Y., Sept. 24.—The State Armory was barely able to hold the large crowd of music-lovers who attended the first number of P. Joe Congdon's Temple Series last evening. The artists were the much discussed Sistine Quartet of soloists.

There are of course no English numbers on their program, even the "Star Spangled Banner" with which they closed being rendered in Italian, a translation having been made for them by a fellow-passenger on their steamer. Notwithstanding this their singing was a veritable triumph. Never has such exquisite blending of voices been heard here, the singing being artistic and beautiful beyond description. The Temple Series promises to be even more successful than it was last year.

J. A. S.

Borchard Writes Fantasy on the Song of the Poilus

The famous song of the poilus, "Madelon," is to make its way into the exclusive atmosphere of the recital room this season. Adolph Borchard, a French pianist who visited these shores a few years ago, has written a "fantaisie" on "Madelon" in the Liszt manner, so it is announced, and intends to introduce it at one of his recitals in Paris during the coming Winter.

The soloists on the Strand Theater musical program last week included Eldora Stanford, soprano, who sang an aria from the first act of "Louise," specially staged; Antonio Briglio, concertmaster of the orchestra, was heard in "Tambourine Chinese," and R. H. Brigham and Herbert Sisson were the organists. The Symphony Orchestra played the overture "Oberon" by Weber with Carl Edouarde conducting.

Symphonic Poem By Youthful Englishwoman Receives Tumultuous Applause in London

Dorothy Howell's "Lamia" Has Successful Premiere at Queen's Hall--Sir Henry Wood's Promenade Concerts Virtually Sole Source of London's September Musical Supply--Some of This Year's Orchestral Novelties--Tetrazzini Welcomed By Distinguished Persons

London, S. W., Sept. 12, 1919.

THE music-lover returning to London at the beginning of September would find a desolate waste but for Sir Henry Wood's Promenade Concerts, which are now at their height. It is to this institution that we look annually for a rich crop of musical novelties. They are not always selected with the most fastidious discrimination, and many of them are never heard again, but if there is enough merit in a work to furnish a *prima facie* argument in favor of performance, it is good to become acquainted with it even though it should fail to come up to repertory standard. The trouble is that, owing to the conservative tendencies of those possessing authority over the permanent repertory, it happens far too often that works which really do satisfy that standard are returned to the shelf with the failures. Another weakness of war-time seasons was the impossibility of providing for the number of rehearsals rendered necessary by inevitable changes in the composition of the orchestra. To judge by this year's performances, this drawback has become less serious. It is not that the number of rehearsals has been sensibly increased, but the present orchestra has had so much collective experience that the need for them is less. Our orchestral players have always been noted for the rapidity with which they assimilate a new score. Famous conductors of all countries have testified to this, often with envy, and it is during the Promenade Concert season that we learn to appreciate its advantages.

In accordance with precedent, this year's novelties are a mixed bag, and it is scarcely necessary to review them all in detail. In some cases, composers have not been represented at their best. For instance, Arnold Bax's Scherzo may be a clever piece of work displaying a high level of musical skill, but I should be very sorry if any casual visitor to London formed an opinion from it, for it is not in the least representative. He has been rather unfortunate in this respect. He possesses great individuality, and his best work is very characteristic, but he occasionally lets off steam in the vernacular, and, the result being more intelligible at the first glance, it is nearly always the first to attract the attention of conductors when looking through a number of his scores. Thus the Philharmonic Society, during its last season, selected an overture of a jovial type which was good to hear, but which many composers might have written, and was not even a novelty, whereas Bax's sympathy with the mysticism of Irish folk-lore has inspired many symphonic works which still await performance, but whose merits are less obvious, though far superior.

A New Woman Composer

This week we have had a surprise. A new symphonic poem founded upon Keats' "Lamia" was received with tumultuous applause and calls for the composer, in response to which there stepped on to the platform, with engaging timidity, a charming young lady of 21, with bobbed hair, who hails from Stourbridge, near Birmingham. Her name is Dorothy Howell and it is one

of which we must take note, for unless this early success turns her head, we are likely to hear a great deal of her in the future. It is not that her symphonic poem is in any sense epoch-making, or even strikingly original. On the contrary, it is somewhat reactionary, both in the method of composition and in the choice of subject which, however attractive romantically, scarcely indicates a modern outlook. One might say that it belongs to the same phase of music as works like Weingartner's "Das Gefilde der Seligen," with which however it has no intrinsic resemblance, and that phase, as a starting point, is somewhat of a handicap. But that a girl just out of her teens should have acquired the technical proficiency demanded by such a work, is really amazing. Incidentally, it is a striking comment on a method of composition which, now that its resources have been so thoroughly explored that there is no longer any mystery about them, has become a temptation to facility, and therefore dangerous to the young aspirant. Miss Howell has apparently learnt enough. Her real career will begin when she forgets much of what she has learnt. Then we shall hear what she can give us out of her own head. It is obviously a very clever head, besides being good to look upon, and her symphonic poem has certainly had the effect of awakening curiosity concerning its contents.

I did not hear Balilla Pratella's "Three War Dances" and neither the opinion of my colleagues, nor my acquaintance with his other works has given me any qualms of conscience. Among these modern Italians, I am much more interested in the compositions of Francesco Malipiero, the second set of whose "Impressions from Nature" were introduced this week. I believe the first set is already familiar to American concert-goers. This one consists again of three pieces which one might describe as mood pictures against a picturesque background, which, though important, is really subordinate. The first of them, entitled "Colloquy of Bells" is the richest in invention. The handling of its dissonances is masterly, and Malipiero has an extraordinary command of the orchestral

Orchestra of Ex-Service Men

London, Sept. 19, 1919.

One by one the various concert organizations are completing their announcements, and within a week or two the Autumn season will be in full swing. Mme. Tetrazzini makes her re-appearance this week as the first of a list of stars long absent from our portion of the musical firmament. Apart from that, the season has few new features. Even the newly formed "British Symphony Orchestra" does not claim to be regarded as new, for it includes many of our best known players, such as Arthur Beekwith, its leader, and Cedric Sharpe, its first 'cellist, not to speak of many others who have had long experience with the London Symphony, the Philharmonic, the New Symphony, the Beecham and the Queen's Hall Orchestras. There is however one special feature. Every man in the orchestra has military service to his credit, and at least eighty per cent of them have been "over the top." This in itself may not have a directly musical significance, but as it ensures the absence of the pretentious gentleman with long hair, it is not unlikely that it may ultimately have a beneficial artistic effect. Another point worth noting is that Raymond Roze, who combines the functions of permanent conductor with the presidency of the committee which is to run the orchestra on co-operative lines, pins his faith to the policy of including English music in the programs. In recent years, the native composer has had his fair share of attention, except from recital-givers of the type that changes its program about as often as the leopard changes its spots. With the exception of the London Symphony Orchestra, all our orchestras do their duty, and under the direction of its new conductor, Albert Coates, it is probable that even that old offender will fall into line. Our troubles are of another kind, and do not call for discussion here, but if more of our institutions were to take up a definite attitude similar to that of the British Symphony Orchestra, it would go a long way towards relieving them.

Coates's Activities

Albert Coates, who made his escape from Petrograd in the Spring, has quickly established himself in a position worthy of his wide experience. Besides his association with Sir Thomas Beecham's operatic ven-

palette. The second, an elegy appropriately placed among wind-swept cypresses, is equally poetic, but on more conventional lines. The third has for its subject a rustic merry-making, which is effectively treated, but not greatly inspired. The best quality about the suite is the striking impression it gives of well defined musical personality. That we can never be too grateful for, in these days of over-production of compositions which have all the appearance of coming from the same workshop.

The only other music to be heard in town, apart from the lighter theatrical entertainments, is provided by Will Marion Cook and his Southern Syncopated Orchestra, concerning whose doings I am scarcely expected to enlighten American readers. Suffice it to say that after a lukewarm reception at the commencement of their season, they are now drawing large audiences daily. It may, however, be of interest to mention that they have an enthusiastic admirer in Ernest Ansermet, the conductor of the Geneva Symphony concerts and of the Russian Ballet, whose only regret has been that his great friend Stravinsky was not there to share his delight. Apart from their rhythmic precision and their impulsive climaxes, he is much impressed with the novelty of some of their instrumental effects, which he maintains are in the true spirit of modern music.

Tetrazzini Arrives

Mme. Tetrazzini arrived in London this week. In return for the hospitality she had offered the massed Bands of the Brigade of Guards during their visit to Italy, a body of them 100 strong went to the station to greet her with musical honors, but the train was so late that they were unable to wait, and eventually she was received with jazz music which in no way marred her welcome. A number of distinguished persons were present including representatives of the French Red Cross, to which she has rendered valuable services during the war. One of the bouquets was presented by a Garibaldian veteran of 84 summers.

EDWIN EVANS.

tion of an opera class at the Royal College of Music, at which students who desire it are to be given a systematic course of practical training. This is good news in every way, for it cannot be said that our teaching institutions have hitherto succeeded in developing the splendid operatic material which is to be met with, in the raw state, all over the country. Scholastic performances of opera have always been lamentably lacking in the imaginative touch which would have given them some semblance of animation. They have savored of the concert-room, rather than the opera-house, and they needed badly the supervision of a guide who was not only a good musician, but a man of the theater as well. Now that the taste for opera is everywhere on the upgrade, the time is ripe to give closer attention to the recruiting ground.

The Russian Ballet, which had a colossal success at the Alhambra Theater in the summer, re-opens on Sept. 29, at the Empire, which it will occupy until the demolition of that theater, announced for January. It has been whispered here and there that Russians were the right choice when it came to pulling down an Empire. At all events this particular Empire will go down, not only with éclat, but in all the glory of its tradition, for the theater has long associations with ballet, and was in its palmy days the Mecca of great dancers. It is not yet announced whether there are to be any new productions, but there is scarcely any need of them as Manuel de Falla's Spanish ballet "The Three-Cornered Hat" was introduced so late in the summer season that it has had only six performances. Even the other novelty of that season "La Boutique Fantastique," founded upon little-known compositions of Rossini, is very far from having exhausted its extraordinary popularity. These two ballets, invented by Massine and staged, one by Pablo Picasso, the other by Andre Derain, should suffice to preserve the freshness of the repertoire which, in other respects, retains all its richness.

In former seasons of the Russian Ballet loud complaints were heard of the length of the intervals necessary to performances which depend so much upon physical energy. Before the war, one of my confreres was unkind enough to suggest that these long waits would provide an admirable opportunity for introducing the British public to the symphonies of Gustav Mahler. M.

in his programs a series of symphonic interludes selected from the best modern orchestral music. Nearly all of them have been entirely new to the audience, and many were of MS. such as Lord Berners' three pieces, Eugene Goossens' "Four Comedies," Arnold Bax's "Hopak" and Ravel's "Les Indes D'Orientales." Chabrier's "Menuet Pomme" and his own "Alborada del Gracioso." At the Empire we are to hear an orchestral version of Arnold Bax's piano piece "In a Vodka Shop," of which Myra Hess and other pianists have made his most popular composition. So far as novelties are concerned, our standard orchestras must look to their laurels, for M. Diaghileff's ransacking composers' lists for new works and the number of those to be performed is limited only by his extremely fastidious musical taste.

EDWIN EVANS.

GALLO FORCES ON TOUR

San Carlo Company Opens With Week in Quebec

The San Carlo Grand Opera Company has gone to Quebec, where the organization opens its trans-continental tour. Fortune Gallo, managing director, remained in New York to be present at the performance of "Cavalleria Rusticana" and "I Pagliacci," at Madison Square Garden, which, under his direction, was given as a reception function in honor of Admiral Ugo Conz, Royal Italian Navy.

Following the week in Quebec, Montreal will enjoy its usual two-week visit of the Gallo forces. Journeying westward the following cities will hear the San Carloss: Hamilton and London (Ont.); Rochester, Syracuse, Rome and Auburn (N. Y.); Detroit, Canton, Youngstown, Cleveland, Pittsburgh, Winnipeg, Regina and Saskatoon (Sask.); Calgary and Edmonton (Alta.); Vancouver, Victoria (B. C.); Spokane, Walla Walla, Seattle, Portland, San Francisco and Los Angeles.

Returning eastward the tour will include the cities of Salt Lake, Ogden, Provo, Colorado Springs, Denver, Wichita, Lincoln, Omaha, Kansas City, St. Louis, Columbus, Fort Wayne, Washington, D. C., Providence, R. I., and others, the season closing approximately the last week in May.

The leading singers are as follows: Sopranos: Marcella Craft, Queena Mario, Irene Pavloska (engaged for the Canadian bookings); Bula Ray Shull, Haru Onuki and Sofia Charlebois; mezzo sopranos: Stella De Mette, Ada Louise Armstrong, Frances Morosini and Alice Homer; tenors: Manuel Salazar, Giuseppe Agostini, Franco DeGregorio and Luciano Rossini; baritones: Vincent Ballester, Mario Valle and Paolo Galazzi; basses: Leon Rothier (for Montreal and Quebec); Pietro DeBiasi and Natale Cervi. Gaetano Merola and Ugo Barducci are the musical directors.

FRANK BIBB TO TECH

Gifted Pianist Opens New York Studio To Teach Accompanying and Coach

Frank Bibb, brilliant young American pianist and composer, has returned to New York and opened his studio. Mr. Bibb, who was a lieutenant with the A. E. F. during the war, returned to this country in January and was immediately engaged as accompanist and pianist for the spring tour of Frieda Hempel, which kept him active until the vacation months. During the summer he visited his family in Missouri and on Sept. 1 went to Minneapolis. Shortly after his arrival there he found himself busy coaching a number of the prominent singers of that city, who continued to work with him until he left for New York.

Mr. Bibb will devote himself this season to coaching singers, preparing recital programs and to the teaching of accompanying. He will also have pupils in piano.

Craft Engaged by "American Singers"

Marcella Craft has been engaged for the season of the Society of American Singers at the Park Theater, N. Y., opening Oct. 27. Miss Craft will be heard as *Elsa*, *Mimi*, *Madama Butterfly*, *Marguerite* and *Elizabeth* and in two of the three soprano roles in the "Tales of Hoffmann." She has also been engaged for four guest performances with the San Carlo Opera Company in Montreal and Quebec, opening as *Marguerite* in "Faust" with Leon Rothier on Oct. 1 in Quebec.

Mischa Elman to Play Mana-Zucca's Novelette at New York Recital

At his second New York recital this season Mischa Elman will show his interest in American music by performing on the program Mana-Zucca's Novelette. The composition, which was published last year, will on this occasion be heard for the first time from this distinguished violinist.

CONCERTS
RECITALS
TEACHING
MAURICE
KAUFMAN
VIOLINIST

37 WEST 84th ST.
NEW YORK



Dear MUSICAL AMERICA:

Your readers may recall that during the war period, when it had become necessary to organize industry in order that we might do our part in winning the war, one of the first propositions was to close down all the musical instrument factories, for the reason that, as one of the Senators put it, "You can't win the war with pianos or music."

What music did in winning the war, we know, and we also know how the men of the musical industries stood back of the Government, did their share, many of them at great loss. We have also the testimony of Pershing, who cabled not for more munitions, but for more musicians. But it was not until a tremendous fight had been put up, in which the Musical Alliance figured, with other organizations, that the determination to close up everything concerned with music was overcome.

Then, we know, later on came the great fight with regard to the tax on musical performances, when the first proposition was to impose a tax of 50 per cent. Finally, through a nation-wide agitation, the tax was reduced to 10 per cent, though an effort was made later, an effort that happily proved abortive, to raise it again to 20 per cent.

At the time, in various articles I called attention to the sad fact that in the mind of the average legislator, whether in Congress or in State or Municipality, music meant nothing. It certainly did not represent votes, for those who made music were practically unorganized and where they were organized, took no interest in politics. And for that reason I have again and again urged on the musical people all over the country to get together, to organize, to make themselves known politically as well as musically, and so secure the consideration which is their just due.

If any further evidence were needed to show how utterly uninformed as well as inconsiderate our public officials are in all that concerns music and musicians, it can be found in a decision of the immigration authorities, who recently determined to deport one Aurelio Bodini, a second tenor, engaged in Italy, for the chorus of the Metropolitan Opera House. They arrived at this conclusion because they thought he fell rather more in the contract labor class than in the designation of operatic artist. And he was only released, on parole, by the bye, because the powers of the Metropolitan and others protested and showed that Bodini, while he was only to be a member of the chorus, could sing in three different languages, had a repertoire of some forty operas, and was in every way an estimable character.

It is needless to say that artists like Caruso, although he is under definite contract to the Metropolitan at some \$2500 a night, before they land, are permitted to enter under conditions that make the usual legal formalities a very delightful social affair.

We have, therefore, this position, that the immigration authorities undertake to designate what is a contract laborer not on the basis of his education, his standing and the character of his activities, but on the price that is paid for his work.

As the New York World says in an editorial:

"At what salary does an operatic singer rise to the eminent rank of artist? How many dollars must be paid to attain the coveted distinction? Musical critics still cling to the old-fashioned error that the natural gifts and the professional acquirements of the man or woman appearing on the stage are of first importance. So they owe a debt of gratitude to the immigration authorities, who on a newly invented theory of their own, have undertaken to set the experts right.

"This official rule," says the World, "is so simple that a person who does not know

one note from another can apply it with certainty. A boy in the second grade at school could not possibly give a wrong answer. According to the Government standard now for the first time established, a tenor from Italy who is a member of the chorus and receives a salary of \$15 a week, is a contract laborer and can be nothing else. But an operatic tenor from Italy who sings in one language and gets \$2,500 a night, is an artist by law and his title is guaranteed by the checks drawn to his order."

However, the immigration authorities in Washington are not so much to blame, when we come to consider the attitude of the general public, to all musicians, painters, writers, and particularly to all educators. And this attitude is to pay them as little as possible, except a very few who manage to catch the public ear and obtain exorbitantly high prices.

The college professor, after a lifetime, almost, of work, gets an income of from \$1500 to \$2000 a year, while the man who delivers your milk gets about \$3000. The press feeder, generally a young man with just sufficient intelligence and ability to do his job, which certainly does not belong to skilled labor, is to get \$50 a week, if the demands of the union are successful, while a good reporter or assistant editor can command no more than \$30 to \$35, or perhaps \$40 a week. The music teacher and teacher of languages in a school who can earn \$2,000 a year, is the exception. But the barber who shaves you gets more, under the union rules today. The teacher, after years of service in the public schools, never can reach \$2000 a year, but the tailor who cuts your clothes considers himself badly paid at \$3000 a year. And while the papers are full of robberies and burglaries, murders and crime, the community expects the police and the firemen to exist and maintain families on one-half the wages paid to most janitors.

So let us not be too hard on the immigration officials in Washington, if they take the common view as to where any member of the intellectual and cultural classes belongs. They simply reflect the average public opinion.

In connection with this matter there has been considerable discussion with regard to the salary which is to be paid to this Italian member of the Metropolitan chorus. That the sum should be so low as \$15 a week, on which even a canary could scarcely be expected to exist, with the present high cost of living, has naturally caused a good many people to lift their eyebrows, particularly when they read that the increased cost of production of opera at the Metropolitan had forced the directors and the management to raise the price of orchestra seats from \$6 to \$7, which, with the income tax added, would mean that it would cost a man and his wife just \$15.40 to enjoy a performance in the Parterre.

Mr. William Guard, the press representative of the Metropolitan, has, however, issued a statement explaining that "This rumor (of fifteen-dollar salaries) grows out of the fact that the Metropolitan always pays the members of its chorus for rehearsals. They rehearse seven or eight weeks before the season begins, about fifteen hours a week, and for this Bodini, like all the rest, will get his \$15 weekly from now until the regular salary begins on the opening night of the opera, Nov. 17. . . . Mr. Bodini's engagement will net him a minimum of \$30 a week for his twenty-three weeks, and he stands to earn much more according to the number of times he is cast for small parts in an opera."

At the same time there can be no question but that the members of the chorus, whether at the Metropolitan or elsewhere, have been shamefully underpaid for years.

Some improvement in the condition of the chorus on the dramatic stage, particularly of those who are engaged in musical comedy, has been secured by the recent actors' strike. But the fact still remains that take the operatic world as a whole, some are greatly overpaid while the great majority are woefully underpaid. If I were to tell you of the salaries paid to some of the younger members not merely in our opera house but in other opera houses, you would be astounded. And even low as these salaries are, they are munificent compared with the salaries paid in the opera houses of Europe, whose example we are so often requested to follow, and where we are told the only true musical atmosphere exists.

Don't you recall what Schumann-Heink said once, when the question of her Americanism was mooted?

"For twenty-five years," she said, "I gave the best of my life, my strength and my talent to opera in Germany. And I never knew what it was to have even a decent dress. I studied my roles, as I cooked the meals for my husband and my children. And it was not till I came to these United States that I knew what it was to have a bank account, something laid by for a rainy day, and a home of my own."

They say that Felix Weingartner is to come to this country. Mr. Weingartner is a distinguished member of the musical world.

Admitted. But let us see for a moment what this gentleman's attitude was during the war. It may not be amiss if we hunt up the gentleman's record.

Do you know what Mr. Weingartner did at the time when the civilized world was horrified with the crimes and outrages committed by the Huns in Belgium and eastern France?

A document appealing to the cultured world was issued, in which it was stated that all such crimes and outrages were the invention of the enemies of Germany, they had no existence, that nothing had been done except what was considered justifiable under the modern conditions in which war is waged, that the stories of outraged women, ruined churches, of priests and mayors or cities taken as hostages and shot down, were absolutely the invention of the foul minds of those who would place Germany in a false light.

This document set forth that Germany had been attacked without provocation by an unholy alliance between Russia and France, into which England had entered. It also declared that evidence existed showing that Belgium was in secret alliance with England and France and had prepared to admit their armies through her territory to attack the fatherland.

This precious document was signed by Germany's "intellectuals," among others, by Mr. Weingartner. It was destined just as much for home consumption as for the effect it might have on neutral nations and especially in this country. Its greatest crime, however, was that it is one of the infamous means used by the irresponsible autocracy of Germany to deceive the German people.

Now I am one of those who have always regretted that under the stress and horror excited by the war, the national sentiments in this country seemed to be that we wanted to hear no German music; even of the masters, no German word spoken, in private or in public.

But at the same time I do take my stand with those who would draw the line and so would refuse to admit to this country men, however eminent they may be in music or in the arts, who were identified, to their shame, with the greatest crime the world has ever known.

And furthermore, if you want an added reason why the immigration authorities should bar this Herr Weingartner from entering an American port, it can be found in the fact that he is one of that class who have ever looked with utter contempt upon this country, with regard to its position in music, drama, literature and the arts.

If furthermore you want to know what the spirit of such a man is, you have it in the declaration of Dr. Muck, one time conductor of the Boston Symphony Orchestra, who, on the very eve of his departure from this country, when he was deported, told the Boston reporters that this country is ruled by the mob. And there, my friends, you have it—right in plain English and from the shoulder.

These very men who come, particularly from Germany, to get all the dollars they can, look upon us, when it comes to anything that belongs to the artistic, to the cultural, as "a mob!"

I am writing this to you under the strain of what may prove to be the most serious and, indeed, disastrous strike ever known in the printing and publishing industry.

The printing unions, who won concession after concession before and during the war, have finally, led on by the radical element, formulated demands which are to go into effect on the first of October, and which, unless they are recognized to the full, will mean the complete tie-up in New York of the entire printing and publishing industries, with the exception of the daily press, who have an arrangement with the unions till next year. This means that no publication, until the matter is settled, will be issued in the city of New York, whether monthly or weekly, that no book, no catalogue will be printed.

The demands are not alone unreasonable. They virtually make it impossible, with the increased cost of paper and everything that enters into the publication of a newspaper, to publish a periodical, however successful, in New York city. That is squarely the issue.

In this connection I would remind your readers that the excessive demands made by the New York unions are in virtual defiance of an agreement entered into by the national organization with the publishers and employing printers, particularly with regard to the 44-hour week, which the employers and publishers have conceded, but have by mutual consent agreed that it should not go into effect till 1921, in order to give them the physical time to adjust their affairs to the new condition and the increased cost.

Your readers should know that the publishers have offered a fair compromise, more than fair, indeed, under the existing heavy burden borne. But it has been flatly rejected.

MUSICAL AMERICA'S :: GALLERY OF :: CELEBRITIES No. 190



P. A. TIRINDELLI, versatile composer, conductor and all-round musician, formerly of Cincinnati, now of New York.

Those who, like myself, have long been convinced that the prosperity of the masses must be assured before enterprise and capital could have the scope they need; those who, like myself, have long written and pleaded for the abandonment of the old idea that it paid to exploit labor and that profits rose as wages fell, feel today, in the extreme and reckless attitude of some of the unions, urged on by irresponsible agitators, that the time has come when a definite stand must be taken and the line squarely drawn between what is possible and what is impossible, between what is right and fair and what is wrong, between the demand of the wage earner, who has the right inherent to claim a fair living and a good home, on which all civilization must be based or it is a farce, and the demand of the wage earner who seizes the opportunity of the general uprooting of all the old conditions to grab at everything he can get, regardless of the fatal consequences that must come when capital and enterprise cease to function, quit the game, because they cannot exist under the conditions that are imposed.

Nevertheless, however black and dark the present outlook, whether in the publishing and printing industries or in the steel or other industries, there is light ahead. In the unions of organized labor there are men, plenty of them, who are intelligent, who are fair, who are just, who only want what's right, who while they may temporarily have been sent to the rear by the Socialist agitator and disturber, will make themselves heard, just as the common sense and sense of justice of the American people are going to presently make themselves heard, and then there will come, with the new life and the new conditions, peace between warring elements, for peace must come before we can realize the tremendous opportunities before us and so continue to lead, as we have been doing, in the advance of human progress, says

Your
MEPHISTO.

Gardner to Play in Scandinavian Countries in May

Unusual opportunities have come to Samuel Gardner, the violinist and composer, this last summer. Of first importance is an offer which he has received from the Scandinavian countries for a series of concerts to take place some time in May. After Mr. Gardner's season in America, he will leave for the other side. Meanwhile he will be kept busy on this side. His season will begin with his annual Aeolian Hall recital Saturday afternoon, Oct. 11. In his last group, Mr. Gardner will play two of his own compositions, Prelude, No. 4 in C-major and "Slovak." Carl Fischer is now publishing fourteen of Mr. Gardner's violin compositions.

Horatio Connell, the Philadelphia bari-tone, will give his annual recital in Witherspoon Hall on Jan. 25.

Chronological Series of Wagner's Works Opens Dresden Opera Series Brilliantly

Dresden, Saxony, Sept. 6, 1919.

AFTER a number of sad, dismal years since I wrote last, it seems a most pleasant task to take up work again with MUSICAL AMERICA that in the course of years has become so dear to many of us here in the Saxon capital. Great changes have occurred; We have for instance no "Royal opera" any more but a "Saxon Landes theater" for opera and plays. Nevertheless, the management is nearly the same, at least so far as outsiders can judge, and most of the former members have signed their agreements for a number of years to come. The operatic season opened brilliantly with some cyclical "Herbstspiele" (Autumnal performances or as some papers have it: "Herbst fest spiele" (festival performances) beginning with a chronological series of all Wagner's works from "Rienzi" to "Parsifal." Then will follow Gluck, Mozart, Weber, Beethoven, Schreker, Graenev, Strauss (including the latest novelty "Die Frau ohne Schatten") as well as further on "Carmen," "Bohème," "Bartered Bride," etc.

The newest compositions heard here in late years were Paul Graener's "Don Juan's last Adventure," E. Schreker's "Der ferne Klang" and "Die gezeichneten," also Naumann's fairytale opera Mantje Timpe toe." The subjects of the two first mentioned are based on the theme of renunciation, disappointment and vain search for beauty in life, "Don Juan" (of Graener) might well supply material for a drama as far as the book (by O. Anthes) goes, but not for a music-drama, for the musical part lacks sharp outline and dramatic stress. Otherwise it successfully underlines the plot, which is effective. Graener's other opera given here, "Theophano", had success with

the critics, not so with the public.

Schreker's "Der ferne Klang" and "Die Gezeichneten," ultra modern in pattern, contained beautiful episodes but also side-attributes of such a prominent and lengthy character as to conceal the (rather hidden) ethical point, at least from the multitude.

Naumann's "Mantje," based on a Grimm fairy-tale of great charm, proved to be musically unimportant and too much "done up" scenically. "Too big for the small, too small for the big."

Of the Wagner cycle performances, at present running, "Rienzi," under Reiner's direction, was so far best produced, "Flying Dutchman" and "Tristan," both given with guest conductors, did not come up to Dresden's usual artistic standard. First of all Herr Kutzschbach as leader is not a "Tristan" music-exponent, for he entirely lacks ecstasy and that boundless enthusiasm for Wagner's great love-drama which it requires. Then the exponent of the Tristan rôle (Herr Schubert) is as yet too inexperienced on the stage. Burrian, who should have taken the part,—according to report—was not in fine form, and Dresden's own Tristan was away, so the result was as mentioned above. Of the other part given by Dresden singers—beginning with Eva von der Osten as Isolde,—there is nothing but good to say.

The Municipal Orchestra

The new leader of Dresden's municipal orchestra (the "Gewerbehaus orchester, Edwin Lindnov, who came to us at the beginning of the war, has since then risen to unexpected artistic heights, so much so that one should not hesitate to place him in the very first rank of Dresden's conductors at present. He is the born leader, a man of imposing personal magnetism, full of sincere artistic enthusiasm and that indescribable

something that immediately carries audiences away. His hold on his men is but seldom matched, indeed his temperament, his zeal, his holy fire in every respect recall our inimitable von Schuch, who has not yet been replaced. The big Philharmonic concerts, ten in number, will also be trusted to his direction this year. As soloists have so far been won: Moriz Rosenthal, Wera Schapira, Ludwig Wüllner, Busoni, d'Albert, Barbara Kemp, Burrian, Jan Kubelik, Tossi Spiwakowsky, Hubermann.

A new singing school has been opened here with the proud title of "Etelka Gerster-Reiner" school. Etelka meanwhile is only the title-word, for the famous singer does not teach, instead another lady, Bertha Gardini, leads the singing department. Before the close of the last season she gave a pupils' recital which did not display any remarkable results. Also another new singer has settled here, Mary Grasenick. She was heard in a charity concert revealing her small, well-schooled voice to advantage, it, however was on this occasion totally drowned by the orchestra, which accompanied her in some songs by Mrasek.

A Favorite Retires

One of Dresden's best and most famous operatic singers, Minnie Nast von Freneckell, gave her great farewell performance at the opera in the rôle of Mimi in "Bohème." She will retire to private life, and will not easily be replaced. On the occasion she was the recipient of innumerable tokens of admiration and love. We hope to hear her now and then as a guest, at least.

Yesterday Heinrich Knote as Tannhauser scored a colossal success in which Fritz Reiner as conductor fully shared. It was a real festival performance.

ANNA INGMAN.

GUNSTER TO GIVE NOVELTIES American Tenor Will Appear In An Early Aeolian Hall Recital

Frederick Gunster, the American tenor, will be among the season's earliest recitalists when he appears at Aeolian Hall on Thursday evening, Oct. 16. Trained both here and abroad Mr. Gunster has studied voice in Naples with Carlo Sebastiani, has coached in concert repertoire in Munich and specialized in oratorio in London. More recently he has pursued his studies in New York with W. W. Vilonat.

At this recital, which is Mr. Gunster's first Aeolian Hall appearance since his successful recital there two seasons ago, the gifted tenor has prepared an interesting program with an opening group of modern French songs, one of which a new one by Félix Fourdrain will be heard for the first time in this country. Novel, too, is an entire group of four songs by Grieg sung in English. The second half of Mr. Gunster's program is made up of eleven songs by American composers.

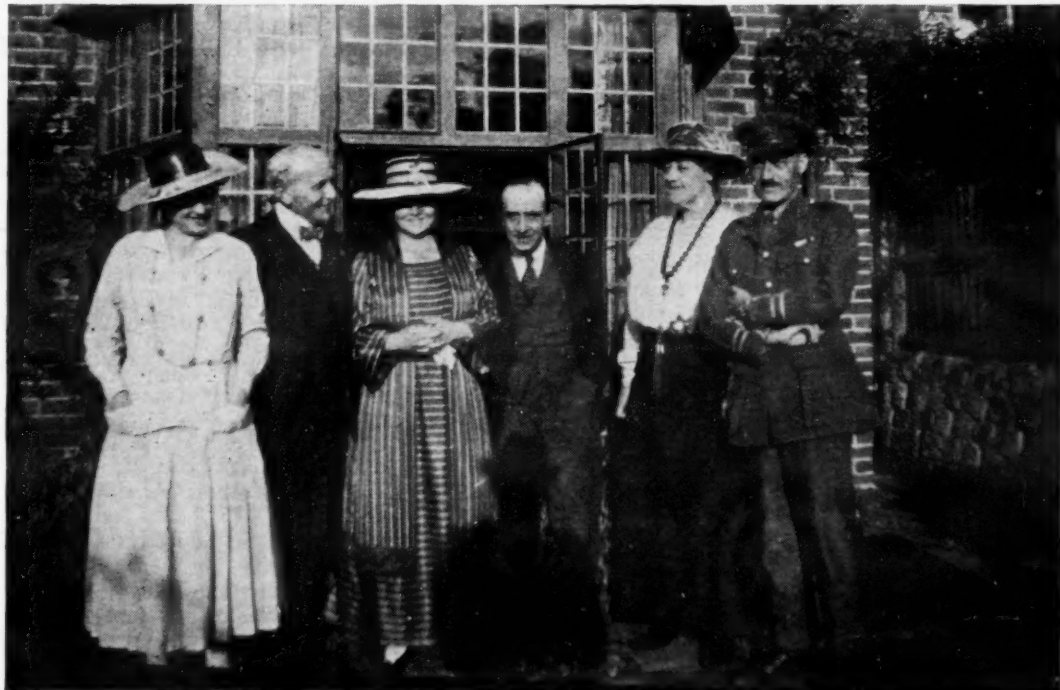
Melvina Passmore Heard in Two Park Concerts

Melvina Passmore, coloratura soprano, was soloist at the outdoor concert in Prospect Park, Brooklyn, on the evening of Sept. 21 where she was heard by an audience of over 25,000. Miss Passmore was so enthusiastically received that she was especially re-engaged by City Chamberlain Philip Berolzheimer, and was again heard in Central Park on Sept. 28.

Julian Pollack to Present Artists

Julian Pollack, the New York manager, announces several interesting recitals for October. He will present Josef Martin, pianist in the City Theater, Brockton, Mass., Oct. 12; Inez Thetga, soprano and Frida Engelhardt, violinist, at the Selwyn Theater, New York, Oct. 19; Marley Sherries, baritone and Miss Engelhardt at the Grand Opera House, Hamilton, Can., Oct. 23.

Mayer, Back from England, Announces He Will Bring Carl Rosa Opera Here



Daniel Mayer, with his kin and some friends in England—Left to right, Mr. Mayer, Miss Tewson, Mrs. Orton Tewson, Orton Tewson, Millicent Mayer, Capt. Rudolf Mayer

DANIEL MAYER, the New York concert manager, returned from Europe on the Cunard liner Caronia on Sept. 24. Mr. Mayer had been in England since late in July and had been actively engaged during all the time he spent on the other side. He was warmly welcomed by his old associates in the musical circles of the British metropolis. Mr. Mayer has arranged to reopen his London office on March 1 and therefore in future will be able to look after the interests

of his artists abroad as well as in America. One of the first of his artists to be sent abroad will be Olive Moore, an American contralto, who will make her début in New York early in the season and almost immediately afterward sail for England, where she has already been booked for more than twenty recitals.

In November 1920 Mr. Mayer plans to introduce in America Frederic Lamond, the Scotch pianist. His last recital, given in

London shortly before Mr. Mayer sailed, was completely sold out two days after the announcement was made and the program had to be repeated and again many were turned away. Mr. Lamond has been hailed by the English critics as one of the ablest interpreters of Beethoven now before the public, and within a short time he has given four Beethoven recitals in London. Mr. Mayer pronounces Mr. Lamond's performance of the Tchaikovsky Concerto in B Flat Minor with the London Symphony Orchestra, one of the finest that he has ever been privileged to hear.

In January 1921 Mr. Mayer will bring to America the Royal Carl Rosa Opera Company, the most famous operatic organization in Great Britain outside of the Covent Garden Company. The tour will open in New York and will extend across the continent to the Pacific Coast from where the entire organization will sail for Australia. The company, oddly enough, was organized in America some twenty-five years ago. The late Carl Rosa took it to England and it at once became so popular that it has remained there ever since giving extended seasons each year in the principal cities of the United Kingdom. The performances will be given entirely in English and the repertoire will include all the standard works. Artists of distinction will be brought forward in the principal roles and it is officially announced that the performances will be on a plane of excellence beyond that hitherto attempted in English opera in this country.

Mr. Mayer reports that conditions in musical London are much better than he had been led to believe from other reports sent to this side. The best artists have been drawing crowded audiences in recital and Covent Garden audiences were quite as numerous as in prewar days.

NEWARK OPERA HAS SUCCESSFUL OPNGING

Prominent Singers in First of Series of Six Performances in New Jersey Metropolis

NEWARK, N. J., Sept. 24.—The first performance of six to be given by the Newark Grand Opera Company took place at the Broad Street Theater last Sunday evening. The managers, Biagio Roberti and Ernesto Castellucci, were extremely gratified with the results. There was not a vacant seat in the house and some two hundred late-comers, who had expected to buy tickets at the last moment, were turned away from the box office.

The work presented was Verdi's "Aida" given under the baton of Carlo Nicosia. The part of Aida was sung by Gladys Axman, Amneris by Marta Melis, Rhadames by Manuel Salazar, Amonasro by Angelo Antola, Ramfis by Mario Renzi, and the minor rôles by Natale Cervi, Carlo Enciso and Mlle. Hendrings. The opera was begun very late, as it was found at the last moment that Amneris was minus a costume. What with lengthy intermissions it was past midnight before we had the hapless lovers appropriately suffocated.

Between the second and the third acts, Lavinia Darvé sang a new American anthem composed by Ernesto Castellucci, and won much applause both for herself and for the composer. P. G.

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2. PRELUDE and FUGE, G Minor, Bach (Unaccompanied)
3. CONCERTO, D major, Tchaikowsky
4. ADAGIO (from the 3rd concerto in A major) - Vieuxtemp
WALTZ, E minor, - Hegar
WALTZ, G major, - Hegar
LA CLOTCHETO (from the 2nd concerto in B minor) Paganini-Kreisler

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New York City

Philip Berolzheimer: Friend of New York's Music Lovers

City Chamberlain Has Performed Notable Achievement in Providing Good Music for the People—Has Carried Through Two Seasons of Excellent Outdoor Concerts.

A CALLER was chatting one afternoon with the Hon. Philip Berolzheimer, City Chamberlain of New York, when the telephone rang. Some one wanted to know if Mr. Berolzheimer could accommodate one more person in his box for the concert by the Vatican Choir.

"Surely," he replied. "Tell him I shall expect him."

"But, Mr. Berolzheimer," his secretary expostulated, "there are eight people in your box now."

"That's all right," he retorted. "I can stand up, can't I?"

This self-effacing attitude is a predominant characteristic of Mr. Berolzheimer. It is the chief reason why the fine work he has done for music and musicians in New York is known to only a few. Yet the people who have heard good music through his efforts in the last two years can be numbered by the hundreds of thousands. He has given of his time and thought and money lavishly to the splendid series of outdoor concerts presented throughout Greater New York in the last two years. There were 200 of these concerts last year. In the season just closing New Yorkers have had more than ninety concerts and twenty special programs through Mr. Berolzheimer's efforts. When you have attended one of the outdoor concerts announced as one of the series of Mayor Hylan's People's Concerts you have seen some of the immediate results of his musical activities. But Mr. Berolzheimer remained modestly in the background.

He began his campaign for more and better music for the people in April, 1918. Our men were pouring overseas in thousands, the Seventy-seventh had sailed and the heart of New York was heavy. It was at that time that Mayor Hylan appointed Mr. Berolzheimer Special Deputy Commissioner of Parks and authorized him to take entire charge of the city's musical activities for the summer, appointing Willis Holby as his aid in the work.

"I decided that music—good music and plenty of it—would be the greatest power in the world to help our people through the hard strain ahead that summer," Mr. Berolzheimer tells, "so I decided to ask my musical friends to help me outline a program that would give us good outdoor concerts. They responded to my request with the same fine alacrity that was shown to every appeal made to musicians during the war period, and we set to work."

Musicians Ready to Aid

Mr. Berolzheimer appointed an advisory board that included Mme. Frances Alda, Joseph Bonnet, David Bispham, Harold Bauer, Dr. William C. Carl, Enrico Caruso, Walter Damrosch, Mischa Elman, Capt. Nahon Franko, Lieut. John Philip Sousa, Reinald Werrenrath and Eugen Ysaye,

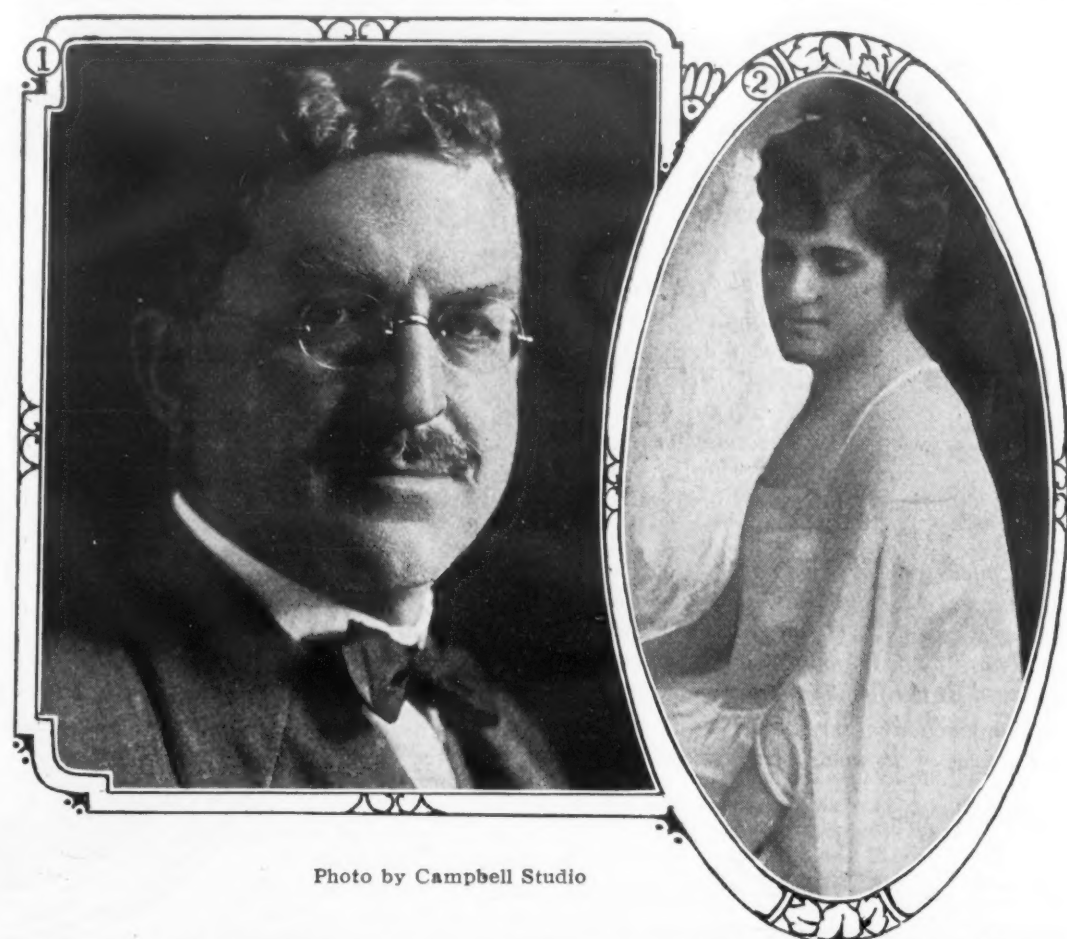


Photo by Campbell Studio

On the Left, the Honorable Philip Berolzheimer, City Chamberlain, an Ardent Advocate of More and Better Music for the People; On the Right, Mrs. Berolzheimer, a Gifted Musician Who Has Ably Seconded Her Husband's Musical Activities

while his musical board included E. G. Clarke, John C. Freund and R. E. Johnston. The Police Band of New York, under the leadership of Charles Chave; the New York Military Band, conducted by Edwin Franko Goldman; the New York Symphony Orchestra, the naval bands of the Recruit, of the Brooklyn Navy Yard and of Pelham Bay Training Station, the French Band and the Band of the Italian Grenadiers were heard at these concerts, together with gifted soloists. Of the latter a large number came from the distinguished ranks of Mr. Berolzheimer's advisory board.

Under the title of Mayor Hylan's People's Concerts these programs were given during the summer of 1918 in the city parks from Queens to the Bronx. People came out in ever-increasing numbers as the excellence of the concerts became known.

But few of those attending were aware of the fact that the major part of the expense of these concerts were borne by Mr. Berolzheimer or by his gifted wife, who has co-operated in many ways to make this concert series notable. Thousands of invitations have been issued and scores of detail attended to, of which no part of the expense has been borne by the city. Yet Mr. Berolzheimer feels that the only real sacrifice he made in accepting this arduous task was in giving up his organ practice.

For years, in fact ever since his graduation from the Guilmett Organ School, of which Mrs. Berolzheimer is also a graduate, he has kept up his work, devoting each Saturday morning to practice. But when the call came to provide music for New York people he gave up these precious practice hours that he might devote himself more completely to the big task allotted him.

Recognition for Musicians

"One thing I had felt keenly for years," Mr. Berolzheimer tells, "and that was the fact that musicians were seldom represented in the groups appointed to welcome distinguished visitors. Yet it is unquestionably the art in which we have shown the greatest degree of development and as such should have recognition whenever possible."

Acting on this conviction, Mr. Berolzheimer arranged that members of his advisory committee and music board should be represented at the various functions with which dignitaries from many lands have been welcomed in New York. He is, without doubt, the first city official in New York to recognize music in its important relation to daily life and to honor fittingly its votaries.

"Music does not need to be dignified," Mr. Berolzheimer wisely says, "but it does need fitting recognition. Too long has music been regarded merely in the light of an entertainment. We in America must learn to give honor to the artist and realize the high place he holds in our national life. It is with this thought in mind that I have emphasized music in the various functions with which we have welcomed eminent visitors to New York, and tried to make it clear that the artist must take his place side by side with other men of high achievements."

With the ending of the summer season of 1918 Mr. Berolzheimer's musical activities were suspended, with the exception of a concert in the Sixty-ninth Regiment Armory. The acoustics of the armory were not, however, found satisfactory enough to continue the project. Mr. Berolzheimer had in the meantime been made Commissioner of Parks, and in February, 1919, he accepted, at Mayor Hylan's earnest request, the office of City Chamberlain. A resolution of the Board of Aldermen officially commended the work that Mr. Berolzheimer had done for civic music, and authorized him to act in arranging a similar series of concerts for the summer of 1919.

This Year's Concerts

How successful these have been can be testified to by thousands of concert-goers. The season just ended has seen ninety con-

certs by the Police Band, under the able leadership of Charles H. Chave, and twenty feature concerts. Opening on May 21 with a concert by the New York Military Band—when there was the presentation of a testimonial to Edwin Franko Goldman in recognition of his services as instructor of the Police Band in 1918—the special programs included four Francis Hopkinson memorial concerts, tendered to Harold V. Milligan in recognition of his publication of the Hopkinson melodies; a concert in the Mall, Central Park, by the New York Symphony Orchestra, when a United States flag was presented from the city of New York, by Mayor Hylan, to Adolph Lewisohn in acknowledgement of the distinguished services which Mr. Lewisohn has rendered the cause of music in New York; the Peace Festival concert in Central Park, which presented the Police Band and the Metropolitan Opera chorus, and the "Pershing Welcome Concert," given on Sept. 10 to honor America's distinguished soldier son. This concert by the New York Symphony Orchestra was tendered by Mrs. Berolzheimer that music might be one of the important features of the great soldier's home-coming.

His Greatest Inspiration

"Personally, music has always been my greatest inspiration," Mr. Berolzheimer said, when asked about the future of municipal music in New York; "and I felt that if a demonstration could be made of the inspiring effects of music on men and women in all walks of life it would not be difficult to establish music as an accepted part of the city's activities. The interest that has been shown in our concerts during the past two years make me confident that this demonstration has been successful. And for its success I feel that I owe a debt of gratitude to the musicians who so ably and wholeheartedly co-operated with me in my plans. It has been a joy to work with men and women who are ready to give so freely of their knowledge and their art in the public cause."

But even more inspiring has it been to musicians to feel that in the public service of New York is a man whose broad vision and fine public spirit have been devoted to a work that has already been rich in artistic results and that holds abundant promise for the future.

MAY STANLEY.

CAROLINE CURTISS SCORES

Soprano Appears in Salamanca, N. Y., with Euterpean Club

SALAMANCA, N. Y., Sept. 22.—A recital of exceptional interest and charm was given last Wednesday evening at the First Methodist Church by Caroline Curtiss, soprano, who was ably assisted at the piano by George H. Wilson of Washington, D. C. The recital was under the auspices of the Euterpean Club. The aria from Debussy's "L'Enfant Prodigue" gave Miss Curtiss a particularly good opportunity to display the wide range of her voice and its beautiful quality. Her program, which was excellently arranged, included groups of songs by Cyril Scott, Fiske, Buzzi-Peccia, Liza Lehman, Sibella, Redman, Kramer, Farley, Polak, Massenet, Dalcroze, Fouldrain, Stephens, LaForge, Woodman, Hageman and Rumel.

Miss Curtiss made her professional debut at a recital in Aeolian Hall last spring and was well received by the public and critics.

Vera Janacopulos to Present Spanish Novelties in N. Y. Recital

At her last New York recital last season, Vera Janacopulos made a deep impression upon her audience. Her recent engagement by the Ladies' Morning Musical Club of Montreal for Feb. 5, is largely due to the success of this recital. Miss Janacopulos will open her season with her Aeolian Hall recital, Saturday afternoon, Nov. 1. She has included several novel songs on her program.

Italian Federation Gives Verdi Opera

The Italian Lyric Federation presented Verdi's "La Forza del Destino" at the Brooklyn Academy of Music on the evening of Sept. 22, with an admirable cast, all of whom were Italians with the exception of Miss M. Robinson, who appeared as Leonora, and who gave an unusually fine performance. Others in the cast were Messrs. Boscacci, Biasi, Cervi and Calazzi. Mr. Coretti and Miss Melis were heard in smaller roles which they interpreted effectively.

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As you know, before I entered into an agreement to play exclusively for the Duo-Art, I made a very thorough investigation and convinced myself that your instrument was superior to all other reproducing pianos. During the past few months, I have had a Duo-Art in my home at North East Harbor, and my enthusiasm for this wonderful instrument has increased as my familiarity with it has grown.

One thing is certain: in the reproduction of my own playing the Duo-Art is so far superior to any other instrument of its kind, there can be no real basis for comparison.

Sincerely yours,

Josef Hofmann

October 17, 1918



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WE stand on the threshold of a new era in music. The letter shown above from Josef Hofmann, the world-famous pianist, suggests something of the promises this new era contains.

In his letter, Hofmann says that the record-rolls he has made for the Duo-Art Piano correctly reproduce his playing—are indeed his actual interpretations.

The full meaning of this statement is almost too wonderful to be immediately grasped. Josef Hofmann is one of the great pianists of all time. When he plays in the large music halls of this and other cities, thousands flock to hear him, and the concerts at which he appears are among the most anticipated events of the musical season. Of the countless numbers who desire to hear him, few even in the larger cities are able to do so.

Music-lovers in the smaller cities and in the countless towns and villages where Hofmann never appears, seldom if ever have an opportunity to hear his wonderful art.

Hofmann in Your Home

With the advent of the Duo-Art Piano, all this is changed. Anyone who possesses himself of a Duo-Art Piano and Hofmann's record-rolls, may, in his own home, at any time, command the art and genius of this great master of the piano for his enjoyment and edification.

Picture yourself seated in the soft, subdued light of your living-room, listening in solitude

to Hofmann's interpretation of Chopin's exquisite Waltz in C sharp minor. Or perhaps in the midst of a formal social gathering the wonderful 12th Rhapsody of Liszt; holding the guests entranced just as the master himself has held countless thousands spellbound in the great music halls of this country and Europe.

Can there be any source of pleasure and diversion at once so inspiring and uplifting? Can you introduce into your home any single influence so desirable as really fine music?

Imagine the influence of the Duo-Art Piano on the children and those whose musical tastes are still in the process of development!

Hofmann's Actual Interpretations

It cannot be too strongly emphasized that Duo-Art reproductions of Mr. Hofmann's performances do not merely approximate his playing. They do not suggest his interpretations. *They are his actual performances.* Indeed Mr. Hofmann goes further and says they are endowed with that wonderful quality which distinguishes the art of the truly great pianists—his personality.

All the Great Pianists

To own a Piano endowed with the capacity of reproducing the superb art of Hofmann is, judged by all our previous ideas of music and musical instruments, a modern miracle. What, then, shall we say when to this is added the capacity to reproduce the performances of all

the other great pianists? Among the pianists who have made Duo-Art Record rolls are:

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Harold Bauer	Walter Lamrosch
Ferruccio Busoni	Carl Friedberg
Winifred Byrd	Ossip Gabrilowitsch
Teresa Carreno	Tina Lerner
Rudolph Ganz	Guimar Novaes
Aurelio Gionni	Ignace Jan Paderewski
Leopold Godowsky	John Porwell
Catherine Goodson	Rosita Renard
Percy Grainger	Camille Saint Saens
Enrique Granados	Xaver Scharwenka
Mark Hambourg	Ernest Schelling
Ethel Leginska	and many others

Playing the Duo-Art Yourself

The Duo-Art Piano is also a Pianola. Besides hearing the great masters of the Piano on this wonderful instrument, one may also play it himself. Using a regular Pianola music roll and the expression devices provided by the instrument, one experiences the intense fascination of participating in the performance and voicing one's own musical feeling.

A Magnificent Piano

And lastly, the Duo-Art is a pianoforte of distinguished make and quality. As such it provides the best instrument it is possible to secure, either Grand or Upright, and is available for hand-playing and practice just as any regular piano. Four different pianos may be obtained as Duo-Arts, namely: the Steinway, the Steck, the Stroud, and the famous Weber.

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WINETZKAJA WINS ACCLAIM OF SOUTH AMERICAN AUDIENCES



Mme. Maria Winetzkaja of the Bracale Opera Company. Photograph Taken During her Operatic Engagement in Caracas

Mme. Maria Winetzkaja, who has been singing with marked success as a member of the Bracale Opera Company in Caracas, has left Venezuela and is now on her way to Lima, Peru, where she will complete her engagement. Mme. Winetzkaja has been singing such roles as "Azucena" in "Trovatore" and "Amneris" in "Aida" and other important roles of the Latin and French repertoire. Mme. Winetzkaja has been highly complimented for her fluent diction in various languages. She will make a recital tour of America upon her return here in the fall.

Encouragement for the Young Composer To the Editor of MUSICAL AMERICA:

"A Student," whose letter appears in your issue of Sept. 20, certainly has a case, but he states it poorly and he lacks a sense of proportion.

There is no doubt of the difficulties experienced by young composers in getting their works performed, nor of the inestimable benefit to the young composer in hearing them played. On the other hand, the young singer or pianist, whatever his inherent talent and acquired technique, cannot expect a public performance hot off the bat, with the Boston Symphony or the Philharmonic or the New Symphony Orchestra. Few of them, to their credit, do expect it. They have to work their way up through the orchestral animal kingdom, like "Koko", and most of them are willing to do so, for no really sane student, piano or vocal, would risk a public performance with any of these great orchestras. More fool they, if they did. So, common sense demands, why should the young composer?

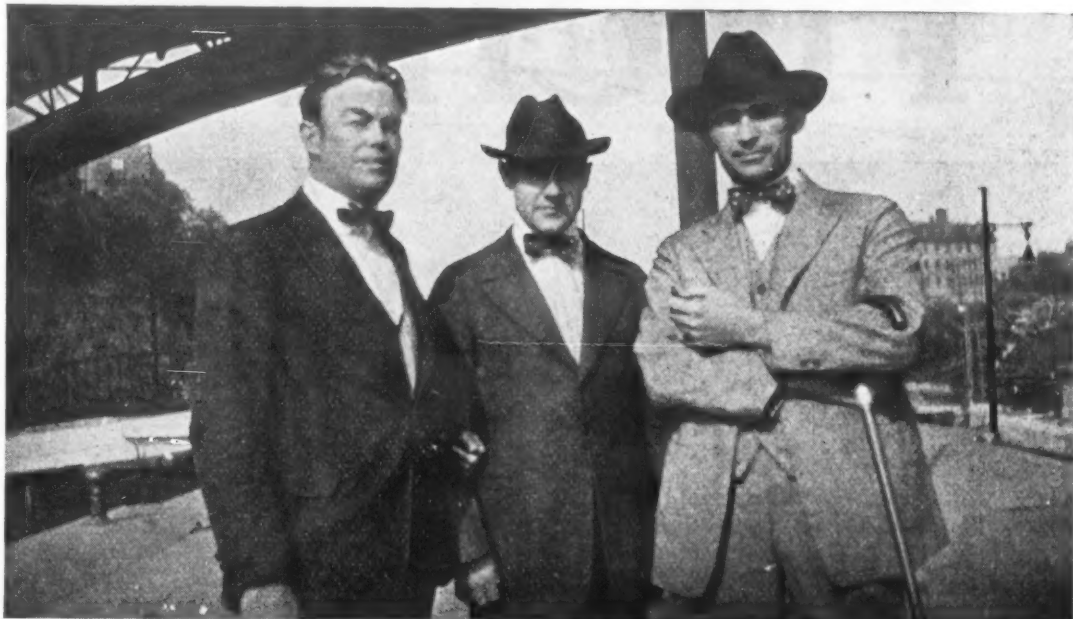
In speaking of his obligation to the public, Mr. Bodanzky raised an important issue. What he probably meant was the obligation to give his hearers only the best obtainable in every line. He certainly would not present singers or violinists or pianists who had not been tried and proven, so why should he present the works of composers who have not equally passed through the mill?

There is a mountain of music we want to hear and very few concerts in which to hear it. All the symphony concerts of a New York season, if laid end to end, would not reach from Haydn to Strauss, so why make excursions into the hinterland?

Apart from any question of the expense of having trial performances, private or public, a dire example for the results of such a policy is the unspeakable trash one listens to in one of New York's temples of music whose director shelves Gluck and Mozart and Strauss and gives the Young Composer a chance, the outcome of which has not yet justified it in one single instance.

Small opera companies and small orchestras would spare much to a long-suffering public that is growing weary of being told what it likes, by those who cater to it. It may seem hard lines to a cheese or to a bottle of wine to have to wait years before it arrives at the point where it is ready for

A TRIO OF ARTISTS AT LOCKPORT



At the recent Lockport Festival. From left to right: J. Warren Erb, Pianist and Accompanist at the Festival; Cecil Burleigh and Gaylord Yost, Both Violinists and Composers

The three American musicians "snapped" in the above picture were heard at Lockport in the first week of September, contributing significant performances to the week's programs. J. Warren Erb, one of the official accompanists of the festival, was heard throughout the week accompanying many of the artists, among them Kathleen Howard, Lila Robeson, Edna de Lima, Melvena Passmore, Lucille Stevenson, Frederica Gerhardt Downing, Marguerite Potter, Maria

Condé, Sara Lemer, Marie Sidenius Zendt and Marguerite Ringo. With Cecil Burleigh, who appeared on the programs both as composer and violinist, he performed the Burleigh "Ascension" Sonata and with Gaylord Yost the Burleigh Second Concerto. Mr. Erb has been reengaged as guest accompanist for the 1920 Lockport festival. He has returned to New York and has already opened his studio, resuming his work as conductor, song coach and accompanist.

public appearance, but whether hard or not, "fax is fax!"

JOHN DESPARD.

New York, Sept. 21, 1919.

The latest addition to Mischa Levitzki's engagements in Texas, where he will play for the first time next February, is with the College of Industrial Arts in Denton. He will spend ten days in Texas, following his recital for the Philharmonic Society of New Orleans on Feb. 9.

Walter Golde Resumes Studio Activities

Walter Golde, the New York accompanist, coach and composer, has resumed work at his New York studios, after spending the summer at Seal Harbor, Me.

Serge Prokofieff's first recital of the season at Aeolian Hall on Sunday afternoon, Oct. 12th will reveal the Russian pianist-composer as an interpreter of Bach and Beethoven. He will have only one group of his own compositions on the program.

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enthusiastically acclaimed.—Excerpts from the Italian Press.*

"Rivista Melodrammatica", Milan, 1919.

"Always victorious in numerous theatres, the exquisite primadonna with her beautiful voice and rare musical intuition to-day made her appearance at the San Carlo of Naples. On this so important stage, Hazel Buhl again confirmed to splendid advantage her extraordinary worth as a singer and actress. She gave telling interpretation of *Fedora*."

"Il Mattino", Naples, 1919.

"On the traditional stage of San Carlo, Hazel Buhl as *Fedora* last evening won a genuine success both as a singer gifted with a rarely sympathetic and warm soprano, and as an impressive actress."

"Mezza Giorno", Naples, 1919.

"Hazel Buhl as *Fedora* last night confirmed her preceeding fame. She has a voluminous voice of an agreeable timbre and powers of rich accent, all the more praiseworthy in a foreigner. Not the least attraction was proved by her magnificent toilettes."

"Giorno", Naples, 1919.

"Last evening the renowned American singer, Hazel Buhl, appeared in *Fedora* and proved herself to be all the author could desire, vocally, musically as well as dramatically."

"Il Mattino", (2nd Performance).

"With the house completely sold out last evening, Hazel Buhl again confirmed her brilliant success of the other evening."

"Corriere della Sera", Milan, 1919.

"The role of Gilda in *Rigoletto* was sung by Hazel Buhl who quickly won the sympathy of the public by virtue of her rarely beautiful and flexible vocal attributes, as by her style of using this singular voice."

"Avanti", Milan, 1919.

(Marguerita in *Faust*)

"Hazel Buhl was warmly applauded last night, especially after her singing of the difficult Jewel Aria."

"Don Marzio", Naples, 1919.

"Hazel Buhl in *Traviata* only confirmed her previous successes as *Violetta* at the Lyrico in Milan, at Palermo and other principal cities of Italy."

"Corriere della Musica", Milan, 1919.

"We have heard Hazel Buhl with her exceptional voice in *Cavalleria Rusticana* at Udine-La Vally, at the Massimo, Siracusa, in *Faust*, and *Rigoletto* and in *Traviata* at our Lyrico, in *Boheme*, at the Municipale, at Reggio Emilia and again at Piacenza, Modena Parma etc. Her magnificent performance at the San Carlo of Naples was in every way equal to her previous successes."

ORATORIO SOCIETY TO GIVE FESTIVAL

Damrosch to Conduct Huge Forces next April—Noted Soloists are Engaged

The Oratorio Society of New York, Walter Damrosch, conductor, announces that it will give an elaborate festival in April 1920, instead of the usual concerts scattered throughout the season. Six gala concerts will be presented beginning Apr. 6. The program will be given in the 71st Regiment Armory, the interior construction of which is being arranged to seat 5000 persons. A special stage and sounding-board is also being built.

From outlying parts of greater New York there will be assembled a huge chorus which will bring the Society's choral force up to 1200 voices. There will be a children's chorus of 600, and an orchestra of 150—the augmented orchestra of the Symphony Society of New York. The entire musical direction will be in the hands of Walter Damrosch.

The festival will include a Rachmaninoff evening in honor of the great Russian composer, pianist and conductor. This concert is of special importance in view of the fact that Mr. Rachmaninoff will not only play one of his piano concertos, but will himself conduct two important choral and symphonic works, one of which will receive its first performance in America. This will be not only Mr. Rachmaninoff's last appearance as pianist, but his only appearance as conductor.

Mendelssohn's "Elijah," Berlioz's "Damnation of Faust" and Edgar Stillman Kelley's "Pilgrim's Progress" will figure prominently in the series. Noted soloists including Mabel Garrison, Frieda Hempel, Florence Easton, Marie Sundelius, Sophie Braslau, Julia Claussen, Merle Alcock, Charles Hackett, Edward Johnson, Lambert Murphy, Reinald Werrenrath, Emilio de Gozgorza, Louis Graveure, Royal Dadmun and Charles T. Tittman will be heard in the various solo parts.

A special program has been arranged in which Jascha Heifetz and Pablo Casals will play the Brahms' Double Concerto for violin and cello.

Mme. Luisa Tetrazzini will sing at the closing concert, and other special features will be announced later.

The Oratorio Society also announces and has in active preparation a gala performance of Handel's "Messiah" to be given at Carnegie Hall, Dec. 30. The soloists will be Frieda Hempel, soprano, formerly of the Metropolitan, Emma Roberts, American contralto; Morgan Kingston, tenor, of the Metropolitan, and Frederick Patton, American basso.

With these world-famous soloists, the Society's augmented chorus of 500, and the New York Symphony Orchestra, it is the announced purpose of Walter Damrosch to give a "Messiah" performance not only of the highest order of artistic excellence, but one sensational in its character.

Clarence Eddy Opens Sioux City Season Auspiciously.

SIoux CITY, Ia., Sept. 13.—After a career as a concert organist of nearly fifty years Clarence Eddy, who appeared in an organ recital on the Hanford Memorial Organ at the First Baptist Church last night, appears to play with no less fire and enthusiasm, not to mention virtuosity, then have characterized his work through all the hundreds, nay thousands probably of concerts that he has given.

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Carolina Lazzari
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Carolina Lazzari Goes for a Dog-Cart Ride



Carolina Lazzari, Contralto of the Metropolitan Opera Company, Goes for a Dog-Cart Ride, Outside the City of Quebec.

AFTER spending the summer months at her country home at Stony Creek, Conn., Carolina Lazzari, the brilliant young contralto who joins the Metropolitan Opera forces this season, visited Canada on a motor trip during the first week of September with a party of friends.

Outside the city of Quebec the travelers found the natives dog-cart riding, a common enough method of transportation among the

French Canadians in that part of the country. In the first picture she is seen at the beginning of the ride. The dog in the second picture decides to carry the singer across country, judging from his expression. In the third picture the same dog exhibits the famous mule quality of balking. And it is said that there the ride came to an end, as the dog's owner informed Miss Lazzari that nothing could budge it when it assumed the

position of sitting down in harness.

Miss Lazzari has returned to New York and is soon to set out on her concert tour, which will include some seventy concerts under the management of Charles L. Wagner, who introduced her to the music loving public two seasons ago, after her debut with the Chicago Opera Association, of which she was a valued member for two seasons.

This concert of Mr. Eddy's practically opened the musical season in Sioux City. Other musical happenings are appearing on the horizon and this coming season promises to be a good one. Local musical circles are proud that the season of 1919-20 was opened so auspiciously with the recital by Mr. Eddy last evening. On account of the musical season coming so early this year there was less of an audience than might have been otherwise.

F. E. P.

VECKI SCORES ON COAST

San Francisco Baritone Goes Under the Daiber Direction

Marion Vecki, the San Francisco baritone, has been very successful on the Pacific Coast this summer, appearing both in concert and in opera. He scored as Amonasro in the big "Aida" performance in the San Francisco Civic Auditorium before an audience of more than 5000, and recently sang the title role in Fourdrain's "La Jalousie de Barbouille," a new musical play given by the French Theater in San Francisco.

Mr. Vecki will arrive in New York the end of this month and will be heard this season under the management of Jules Daiber.

Metropolitan's Record Broken at First Day's Subscription Sale

Selling more than four times the amount of tickets ever sold in one day in its history, the Metropolitan Opera Company passed all records for its first day's sale of subscriptions, on Sept. 22. The sale amounted to \$85,000, more than 600 new subscribers being added to the lists during the day. About 2000 persons were in the lobby trying to buy tickets. During the entire day the line in front of the Opera

House resembled the standing on a Caruso night for by 9 a. m., more than 200 persons had gathered. Although the sale of subscriptions will be open until Oct. 25, it is expected that all the seats will be sold within two weeks. The greater number of seats sold on Monday were in the orchestra and family circle, while four boxes were also included. A rumor to the effect that Tuesday night performances would be given in New York instead of in Philadelphia to comply with the demand for tickets, was denied.

Hasselmanns Returns to Conduct New Works for Campanini

Louis Hasselmanns, conductor with the Chicago Opera Association, arrived in New York on La Touraine on Sept. 22. He had intended originally to sail on Oct. 18, but Cleofonte Campanini, the general director, notified him in Paris that his services would be required for the preliminary road season. Mr. Hasselmanns left for Chicago on Sept. 24. He will prepare for production Erlanger's "Aphrodite," in which Mary Garden will appear in the rôle she created in Paris; Ravel's "L'Heure Espagnole," Prokofieff's "Love for Three Oranges" and John Alden Carpenter's ballad "Le Boudoir."

WEST FIGHTING TAX LAW

Rotary Club's Ask Repeal of the War Imposit on Tickets

WASHINGTON, D. C., Oct. 1.—A number of Rotary Clubs in the West and Middle West have sent in petitions favoring the immediate repeal of the admissions and theater taxes. One of the most numerously-signed of the petitions came from the Rotary Club of Grand Junction, Colorado, and was submitted to the House by Representative Edward T. Taylor of Colorado.

A petition for the repeal of the tax on concert and admission tickets was also received from citizens of Los Angeles, Cal., containing over 3,000 signatures. In presenting this petition in the House, Representative Henry Z. Osborne, of California, made the statement that practically the entire state of California favors the repeal of the admissions tax without delay. All of the petitions are being referred to the Committee on Ways and Means.

A. T. M.

Dana's Musical Institute of Warren, Ohio, opened its fifty-first year recently with the largest enrolment of pupils in the history of the school.



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SAYS PUBLIC SCHOOLS SHOULD BE COUNTRY'S JUNIOR CONSERVATORIES

By HAZEL GERTRUDE KINSELLA.

"CHILDREN can learn anything you can teach them," remarked Glenn H. Woods, music supervisor of Oakland, Cal., the other day, while talking with the writer about progressive features of school and community music. Mr. Woods has long been noted for the impetus he has given to community music, and it was he, it is remembered, who inspired his Board of Education, a few years ago, to give \$5000 outright for the purchase of instruments for high school orchestras.

Now, in Oakland, there are (or there were in August, there are probably several new ones since, they blossom forth so fast) twenty-seven grade orchestras and nineteen bands in the public schools. Not only are there many orchestras and bands well or-

ganized, but in the city's schools, in the vocational training department (W. R. Douglass in charge) classes are offered in piano repairing, piano tuning and player-piano action repair. Singing is, of course, taught in the Oakland schools and classes in orchestral instruments are also taught.

"I started out with piano, the fundamentals of which every one should know," said Mr. Woods, "but the orchestra kept calling me. And to start children in ensemble playing is a great and perpetual joy! In Oakland any child who desires an instrument and wishes to play in an orchestra or band is given a chance. In case we furnish the instrument, the boy or girl signs a contract which calls for good usage for the instrument and its ultimate return, and then good instruction is arranged for him. This makes him our business partner. And the youngsters are so happy! Children never 'step it off,' but go by leaps and bounds. Give a boy a bassoon, and in three weeks he is in the orchestra. We can now never think of anything and say—'That is too difficult for the children'—for the fact stands that children can learn anything the teacher is able to teach them!

"It is entirely practical to have violin and piano classes in the public schools, too. Competition is a spur in business life—why should we not make use of it in education?" continued Mr. Woods. "Maybe it does for the moment result in an over-production of amateur pianists or violinists—but we have to have a thousand amateurs at the bottom to get one artist at the top. The business man over-produces to bring about his ideal, and there is no burden where there is an ideal. The American public schools will eventually be the Junior Conservatories of the country.

A Help to Private Teachers

"Incidentally, such instruction in the public schools is the best and biggest thing possible for the private teacher. When we first organized violin classes in the Oakland

schools, the private teachers were horrified and thought we were taking their living away from them, but they found that such an interest and enthusiasm was aroused by the classes that they were three times as busy as they had formerly been. Now they co-operate with us to the fullest possible extent.

"A community needs as much music as it can possibly have, and in public school piano or violin classes one usually finds children who carry out instructions to the letter. The joy and bliss of musical ensemble work makes the children's lives more than mere routine. And while it is highly desirable in the cities, it is equally applicable in even the smallest communities. Why not put it into effect in every locality?"

Mr. Woods has the idea that too great a proportion of the people listen to music while too small a portion makes it. He hopes to assist in reversing this state of affairs, helping to make America a singing and musical nation, as it should have been in the past.

Two Programs Given at Wichita College of Musical Art

WICHITA, Kans., Sept. 19.—The Wichita College of Music and Dramatic Art opened its fourteenth season with two interesting programs: On Tuesday, Sept. 16, Otto L. Fischer, William Wrigley, Mrs. Elsie Randall-Needles, and Miss Campbell appeared. On Sept. 18 the program was given by Blanche Bixby, reader, and Gladys Warren, pianist, both Wichita Girls.

T. L. K.

Mrs. Gardiner Scores in New London

NEW LONDON, Conn., Sept. 23.—Leila Troland Gardner who is spending a few weeks here recently gave a recital at the Mohican Hotel, winning favor in operatic arias, songs in Italian and French and also in Scotch and Irish dialect songs. Mrs. Gardner was also heard in a group of H. T. Burleigh's Negro spirituals, which won her an ovation. Margaret Wilson, the President's daughter, who is visiting at the hotel, was in the audience.

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OPEN-AIR PAGEANT A FEATURE OF BRIDGEPORT COMMUNITY SERVICE

BRIDGEPORT, Conn., Sept. 14.—Bridgeport's first Community Service outdoor pageant, "The Feast of Freedom," ended a three-night performance last night in a blaze of glory. This pageant, which was written by Dr. Louis Smirnow, with incidental music by John Adam Hugo, was a great success, attracting more than 20,000

persons to Beardsley Park, where it was held.

The community orchestra, made up of nearly 100 amateur musicians, was led by J. Henry Hutzler, well known in the city as a violin instructor, and the chorus of 500 voices was led by Alvin C. Breul, city community song leader. The singing of "The Indian Song," one of Mr. Hugo's compositions, as well as the "Slave Song," was especially well done, the spirit of the rhythmic music being dramatically entered into by the chorus.

The "Allegretto" from Beethoven's Seventh Symphony was played exceedingly well for such a difficult number, as well as Dvorak's "New World" Symphony, which fitted well the episode in which it occurred. The "America" medley by Tobani was light and attractive, and Mozart's Minuet as well. An Indian dance was also played which Mr. Hutzler himself had arranged.

The pageant was held in the open air at

Beardsley Park, a city park of natural beauty. The various episodes were enacted on a high knoll, and spotlights, advantageously placed, gave the necessary illumination. A small admission fee was charged for a few seats; the rest were free to the public, who flocked to see the spectacle.

Costumes were attractively made, most of them under the supervision of Gladys Green, Fairfield County demonstrator, and followed closely the various episodes in which they appeared. Freedom was the keynote of the pageant, and the music added greatly to the general effect of beauty and sincerity of purpose. All those who took part did it gratuitously, and, although rehearsals were arduous and took much time, the result justified it all.

While the pageant was written by Dr. Smirnow, and the incidental music by Mr. Hugo, the work was directly supervised by Frederick K. Brown, executive secretary of the Community Service commission, who promises great things to follow this one. Adele Gutman Nathan, of Baltimore, a professional pageant director, was in charge, assisted by Mrs. Sara Sherman Pryor, dramatic instructor in the Bridgeport High School. The result was especially gratifying. Bridgeport's first Community pageant was a success.

The Overseas Quartet has been singing in Bridgeport this past week, in the various factories and at the Y. M. C. A. citizenship course for men about to take out citizenship papers. The quartet is composed of Dr. Byron C. Piatt, basso, of Indianapolis; William C. Guthrie, baritone; Newburgh, N. Y.; Almon V. T. Pine, first tenor, Chicago; W. Charles Manson, second tenor, Boston. The quartet is touring the country in the interests of the International Y. M. C. A., following up the work that is being done in industrial music.

Augustus Meyers, of Broad Street, sixteen years old, is leader of the orchestra at the Park Theater. He is believed to be the youngest orchestra leader in the state, if not in the New England States. Young Mr. Meyers is a violinist of great promise and splendid performance. He is a pupil of August Berger.

John Adam Hugo, piano instructor, and August Berger, violin instructor, announce the opening some time this month of an ensemble class, composed of pupils of both instructors. Messrs. Hugo and Berger have had in mind such classes for some time, and are planning to conduct them according to the standards set in Europe. Classics only will be performed, the programs being devoted to ensemble works, sonatas, trios, etc.

The People's Chorus, Herbert A. Strout, director, held a meeting recently, deciding to start to rehearse soon for the patriotic cantata, "The Goddess of Liberty," by Camille W. Zeckwer, to be presented in December.

The Women's Liberty Chorus, now that the Community Service pageant is over, in which they played a large part, will be free to plan for the winter's work that will include reorganization as the Liberty Glee Club with part-song music as a feature. A cantata is also being considered, announces Mrs. Frederick B. Granniss, leader-organizer of the chorus.

Bruce Tibbals Simonds, former member of the faculties of the Yale Music School and the David Mannes Music Courses, has arrived in Paris, where he has commenced a course of study with Vincent d'Indy, at his studio there.

Mrs. Lillian Dove, soprano, with studios in New York and South Norwalk, has been substituting for Esther Berg, soloist in the choir of the First Methodist Church. Mrs. Dove is a concert singer of prominence and a capable teacher. She is planning to open a studio here soon.

Mary Scala, of Center Street, sailed last Wednesday for Italy where she will complete her musical education at the Naples Conservatory of Music. E. B.

COLUMBUS, Ohio—Herman Ebeling has opened his piano, organ and theory classes. Capital University has an encouraging increase in its music department this year, the new Director (Crothers) showing considerable activity in building a strong new department in this educational institution. Mary Elvay MacDonald, a pupil of Oscar Saenger of New York, has recently opened a studio in Columbus. Eleanor Burns is teaching violin at St. Cecilia's Hall of Music in Ashland this season. Katherine Oyler Heid has returned from a summer at Cornell University, taking the course in Public School Music. Mrs. Heid is already a teacher of several years' experience.

Louis Meslin and Elvin Smith, pianists, pupils of Ernesto Berumen, made a good impression at a recent recital given at the La Forge-Berumen studios. Mr. Meslin gave a brilliant performance of two compositions by Frank La Forge, "Improvisation" and "Valse de Concert." Mr. Smith played with marked skill the "Mephisto Waltz," by Liszt, transcribed by Busoni.

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Oct. 17th	Ogden, Utah
Oct. 20th	Joplin, Mo.
Oct. 21st	Chanute, Kan.
Oct. 23rd	Columbus, Kan.
Oct. 24th	Hutchinson, Kan.
Oct. 27th	Manhattan, Kan.
Oct. 28th	Bartlesville, Okla.
Oct. 30th	Sapulpa, Okla.
Oct. 31st	Chickasha, Okla.
Nov. 3rd	Oklahoma City
Nov. 4th	Shawnee, Okla.
Nov. 5th	Ada, Okla.
Nov. 7th	Memphis, Tenn.
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NEW YORK, OCTOBER 4th, 1919

A CRISIS IN THE PRINTING INDUSTRY

On October first, by the time this issue is in the hands of its subscribers and readers, a strike the most serious the printing industry has ever known will most likely have been declared. It will mean that in the New York district no publication or book will be issued, except the daily papers, which have an agreement, it seems, with the printing unions that lasts till June of next year.

The printers demand a 44 hour week, which alone would mean an immediate addition of 12 per cent. to the existing cost. Besides this they also demand a raise of \$14.00 a week to each member of the unions. There are also numerous other demands concerning overtime, work on holidays, color work, etc. etc. These demands, it must be remembered, come on top of all the other concessions that have been made from time to time, especially during the war period, and would virtually mean that the press feeder would receive a salary of \$50.00 a week to begin with, and all the other printers, typesetters, pressmen and others, proportionately larger sums.

If the employing printers meet these demands they will pass the new burden to the publishers of periodicals. That would mean the complete elimination of the small margin of profit which has remained as a result of the constantly increasing cost of every item which enters into the production of a periodical; in fact it would result in ruinous and prohibitive conditions under which the average publisher could not exist in business.

The organization of publishers have offered an increase of \$6.00 a week on the existing high schedule, and to abide by the arrangement made with the international union of printers to accept the 44 hour week, the same to date from May 1, 1921. This offer of compromise has been flatly rejected by the New York local unions, two of which have broken away from the international union. The New York unions insist that the 44 hour week go into effect at once. Thus they repudiate the agreement

made with their own International organization.

A comparison of figures has shown that in twelve leading cities of the United States, \$100.00 worth of printing would cost \$168.00 in the city of New York. And this additional burden, it must be remembered, comes at a time when the publishers are bending under the weight of greatly increased cost of paper, of cuts, the greatly increased cost and trouble of the Zone Postal law, with all its restrictions, and poor postal service.

It comes at a time, too, when the editors, reporters, writers and correspondents for the various periodicals, while generously loyal to their jobs and their employers, have a natural right to consideration, owing to the greatly increased cost of living. It comes, too, at a time when every business in the publishing industry has been heavily taxed on its income, its profits.

What is the result?

The publishers of over 160 periodicals, weeklies, monthlies, books, have unitedly determined to suspend publication indefinitely until the printing situation is "stabilized."

Practically, the New York unions have broken away from the international brotherhood and, spurred on by the radical element, have determined, as all true friends of organized labor must regret, to go the limit. They have forgotten that after all is said and done the job, as it has been called, can stand only so much, and that when they make demands which make it impossible for the publisher and printer to make both ends meet, they virtually kill the job.

They have also forgotten that publications of any character and standing are conducted on the basis of contracts with subscribers and advertisers which must be fulfilled at certain specific times, at certain specific prices. So that not only are their demands unreasonable in themselves and beyond the power of the publishers to grant, but they are formulated without giving the publishers even the physical time to adjust their business to a new condition of cost.

No one believes more thoroughly in the right of labor to organize, to collective bargaining, than we do. No one believes more thoroughly that the working man is entitled not only to a fair, but a good living, that he is also entitled to the opportunity and power for reasonable, healthful recreation, in every form. But at the same time we cannot but express our conviction that the radical element in the labor unions has lost its head and is now driving things to an issue which threatens to deprive organized labor of the good will and the sympathy which it has won.

It seems that 90 per cent. of all the periodicals published in this country, outside the daily press, are printed and published in the city of New York, where we have the best equipped printing plants and, take them as a whole, the most intelligent, capable printers. Unfortunately, carried away by the successes which they have won in the way of securing better terms as well as more wages, the conservative element in the unions has been overborne by the radical element.

What will be the outcome?

Already the movement is on foot on the part of the publishers of the great magazines of national circulation to move their publishing and mailing departments from New York. This will no doubt be considered by the leaders of the unions as mere talk, bluff, but the discovery of the wholly disproportionate cost of printing in New York to what it is in other cities, can have no other result.

The publishers are going to leave New York City, so far as the mechanical department of their business is concerned, whether there is a strike or no strike.

Enterprise will always seek the place where it can secure the best terms, and above all, something like stable and decent conditions to work with.

Before the close of 1920 the largest publishing houses, the largest printing plants, will have left the City of New York. Within three years no publication of any standing or circulation, outside the daily press, will be printed and issued from the City of New York. This will affect millions on millions paid in wages and twenty-five to thirty-five thousand wage earners.

There is nothing that can now stop the movement, which has been brought about through the inconsiderate action of what we believe to be after all only a small element in the unions, and which we do not believe is really endorsed by organized labor, as such. For we are of those who are profoundly convinced that the great majority of the wage earners are just as fair, just as intelligent, just as disposed to do the right thing as are the great majority of their employers. It is sad, however, to have to realize that in these times of strain and stress, reason and justice seem to have given way to the cry of the agitator, who says: "Grab all you can and let your employers 'pass the buck' to the purchasing public."

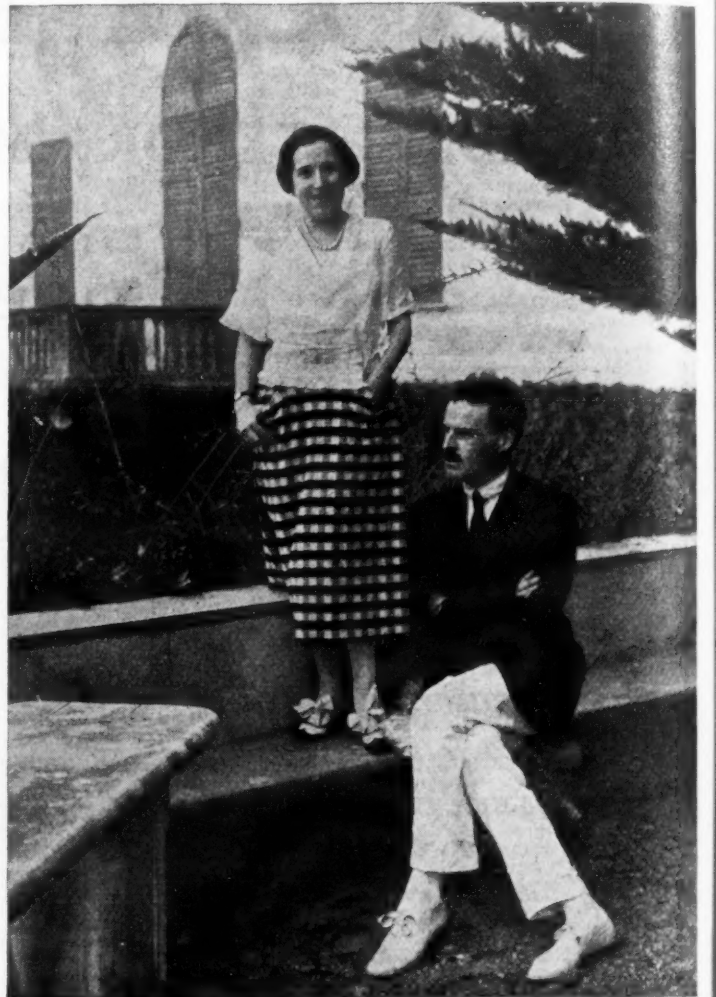
Out of this crisis, the greatest the publishing and printing industry has ever faced in New York, will come better conditions. Relieved from the restrictions of the arbitrary rulers of the unions, the publishers will be able to work to better advantage. And the printers, the wage earners themselves, will be able to live under better con-

ditions. For they, too, will be relieved from the strain of the high cost of living, the profiteering of selfish landlords, the strikes and the interruption to traffic and transportation which threaten to make life in New York unbearable.

For these reasons, whatever happens, we ask the consideration and patience of our subscribers, readers, advertisers. We shall do our part to the best of our ability, in maintaining our organization, in issuing our publications and in carrying out our contracts, to the extent that it is humanly possible.

JOHN C. FREUND

PERSONALITIES



Lucrezia Bori on the Riviera—No better news has come to music-lovers for a long time than that of the recovery by Lucrezia Bori, the Spanish soprano, whose voice, a few years ago, delighted Metropolitan audiences. We hear on the authority of Ugo D'Albertis, MUSICAL AMERICA'S Milan correspondent, that she has filled many engagements of late in Northern Italy and that before making her "début" in Spain she has been visiting in the Riviera. The accompanying picture shows Miss Bori and Signor Ugo D'Albertis, MUSICAL AMERICA'S Milan correspondent, in a villa garden near Genoa.

Gentili—The alto soloist of the Roman Quartet, announced as having come from the famous Sistine Chapel Choir of the Vatican, Luigi Gentili, is a brother-in-law of Professor Olecott of Columbia University.

Elman—Mischa Elman now belongs to "New York's finest," for the violinist has just been made a captain of the Police Reserves by Police Commissioner Richard E. Enright, a distinction conferred upon Mr. Elman for the benefit concert for the police fund, in which Mr. Elman appeared.

Paderewski—Never again will concert audiences thrill to the art of Paderewski. So says Constantin Radkiewicz, a Polish financier who is now in New York. The Polish Premier told Mr. Radkiewicz that he had no time to give to music and that he would never play in public again.

Hugo—John Adam Hugo, composer of "The Temple Dancer," has just published a song, "The Swan," which is said to have been the subject of much favorable comment. The song is dedicated to Mme. Gina Viafara, distinguished singer and vocal teacher, wife of Gianni Viafara, MUSICAL AMERICA'S cartoonist.

Wolff—Albert Wolff, conductor of the Opéra Comique, in Paris, is authority for the statement that the Comique will use a new libretto of "The Marriage of Figaro" next month, in which the recitative, so largely omitted in the current versions of the opera, will be retained. M. Wolff will conduct the new version.

Garrison—Mabel Garrison is giving the month of October to concert engagements, opening with a recital in Bradford, Pa., on Oct. 1. Her tour will end the first of November, owing to the arduous season of grand opera ahead. The Metropolitan soprano has several new French songs in her concert repertoire for this season.

Tetrazzini—There is just one way effectually to rest one's voice, according to Luisa Tetrazzini, who declared recently that an eight days' "conversation fast" will rest the vocal cords completely, no matter how tired they may be. The diva went into such a fast in London recently, following a strenuous singing tour of the military camps.

Scott—Henri Scott, the baritone is again, writes he, happily, "a proud father. This time, on the 15th, a ten-pound boy; which makes five children, two boys and three girls."



By Cantus Firmus

DURING our absence from this corner, the intelligent immigration officials at Ellis Island have excluded artists as "contract laborers," Caruso has landed and gone on his way to Mexico, the singers from Rome have thrown a few more mallets and affidavits at each other, a Berlin orchestra has played the "Star Spangled Banner," some good musicians have assailed the programs of the Lockport Festival, and one ruler and four good postage stamps have disappeared from our desk.

Doubtless the Ellis Island officials had kindly intentions in describing the singers as "contract laborers," for they know that almost any laborer can earn more than \$30 a week.

William J. Guard (we refuse to refer to Mr. Guard as "Billy," not knowing him so intimately) made a historical remark when he announced in connection with the case that "the Metropolitan had no \$15 tenors." We could name two or three Metropolitan tenors of the past seasons who should be prosecuted as profiteers if they demand more than \$15 a month.

Anyhow, it's a large question and leads one to ponder. If a singer who has dedicated his life to his profession is a "contract laborer" what is an Immigration Bureau official?

Somewhat lower in the ethnological scale, we hazard, than the honored cootie.

BY fining an Englishman who was arrested in New York last week for attacking an Irishman who was singing "The Wearing of the Green," our courts have again upheld the dignity of our critics by giving them the exclusive privilege of assaulting singers of objectionable songs.

A PROMINENT singer has been made a member of the New York police force. What concerns us, will he jail his rival or the first offending critic?

IS IT ANY WONDER THE POLICE FORCE STRUCK?

A rural New England journal, reviewing the performance of a visiting orchestra, says "Among the pieces played was Grieg's 'Ass's Death.'" Whereupon the ancient and honorable Transcript permits itself to remark that "This must be a companion piece to 'The Tune the Old Cow Died Of.'"

REFERRED TO THE BOX OFFICE.

ANY occult or mystic significance in the raising of M. O. H. seat prices to the sacred number of seven?

ONE QUARTET THAT HAS NO QUARRELS

SAYS an upspringing reporter of Casimiri, leader of the Vatican Choir: "He is one of the most remarkable vocalists in the world, singing soprano, contralto, tenor and bass."

All at once, yes?

OR "THE-IDA?"

A "grand opera especially composed for Charlie Chaplin," to be called "Wriggletto" is among the inspirations visiting the alleged brain of the New York Evening Mail's funny man. How about one for Douglas Fairbanks, to be called "Climbermore"?

C'EST JUSTE!

CHERE Cantus:—I see by a photo in M. A. that Justin Wright has been in France twenty-three years and is now O. & C. of Holy Trinity Church. Paragraphers!

Union No. 1, of the American Guild of Organists to the fore! Does it take twenty-three years in France to be just in—finish your own paragraph?

Yours for the Actors' Ubiquity,

H. B. G.

(It can't be done, H. B. G. Wright spells his name with a G.)

What Every Organist Knows.

MANY cities claim the distinction of having the "largest organ in America" but so far as we know only one city is entitled to the honor of possessing the worst instrument between the two oceans.

Now, chorus, on the beat:

"Noo York!!"

And the place, children?

"Car-nay-gee Hall!!"

Pianist and Librettist.

THOSE who complained that the war produced no dazzling personalities of epic stature may console themselves that two artists provided at least a bit of romantic color. Paderewski, *doyen* of spectacular virtuosi, shot out of ancient Poland; d'Annunzio, Italy's poet supreme, springs forth from Fiume.

Ig never was the lad to neglect press correspondents so we confidently predict unusual activity in the Warsaw sector.

Helping American Composition.

IF we are to credit some Open Forum protestants the program of an All-American Music Festival should consist of something like this:

Baby's Brown Eyes, by Thos. Perkins.

When the Autumn Sun Shines Over the Garage, W. Smith.

Wiggly-Woggly, banjo solo, Johnson.

Fondle Me, O Jessie Darling, Edw. Brown (with saxophone obbligato).

For the edification of Cantus Firmus I wish to record the fact that I recently met a lady who said she had heard Susie's Band.

P. G.

Newark, N. J., Sept. 30, 1919.

YVETTE GUILBERT TELLS AIMS OF NEW SCHOOL OF THE THEATER

By Yvette Guilbert.

THROUGHOUT my life, all my work, my study, and my affections have been focussed on the art of the theater. Animated with the hope of aiding others who, too, are vitally interested in this supreme art, I am opening a school of the theater.

The fundamental idea of my school is the close interpretation of all the arts. This theory will be carried into practice by thorough training in all the related arts of the theater, as a foundation for the mastery of one.

The stage has its actors, singers, dancers, painters, sculptors, decorators, who can contribute nothing really worth while to the art of the theater if they are untutored in any other arts save their own, and are thus unable to merge their efforts in a perfectly-balanced whole. Supreme artistic achievement presupposes the blending of all arts into one perfection. A great singer is only a mediocre artist if he has not mastered dramatic expression, plastique, the rhythms of the body. Speech, quite as much as song, has its melodic line. The body has its own language and expression. The singer who cannot mime, the actress without vocal beauty, are not, in any high sense, artists. So, too, a great dancer must be also a comedienne, a tragedienne, able to express all emotions through the medium of plastic expression, colored by body movements. Thus from masterly technique in all the related arts, each especial art will flower, complete, perfected, radiantly alive.

To attain this supreme development in stage art scientific and intellectual effort must conjoin, and all spiritual, critical and philosophic faculties be developed in delicate

accord, because the interpretative artist should be the mental equal of the creative. This is, of course, the ideal condition and if it cannot always be maintained it can always be approached.

The interpretative artist, particularly the actor, must also be trained to comprehend the intellectual processes of the dramatist, because their art is a mutual one. Lacking the rudiments of such training, how can he divine and body forth the mighty protagonists of Sophocles, Euripides, Shakespeare, Molière, Racine, Tolstoi, Ibsen? Moreover, to convey atmosphere, to give the tang of time and place to his presentations, the actor must know the architecture, the dress, the customs and manners of the epoch in which the characters lived.

Our course aims to instruct in all these vital details, as well as to give broad technical training in dramatic, lyric, mimetic and dance expression. This technical training will be supplemented throughout each year by special courses in the crafts of the theater, conducted in the workshops of the Neighborhood Playhouse.

When the students are ready for public performances, they will be given an opportunity to participate in my recitals or play in productions at the Neighborhood Playhouse where their actual stage experience will be gained.

As another phase of its interest, the school wishes to bring together all those who care profoundly for noble intellectual stimulus and enjoyment. So through frequent social gatherings our students will be brought into gracious and friendly relations with the literary and artistic world, that the school may be the meeting place for a congenial brotherhood of the arts.

JUDSON HOUSE WINS IMPORTANT CHURCH POST IN NEW YORK



Judson House, Tenor, Who Has Been Engaged as Soloist at St. Bartholomew's Church, New York

Making his audition in September Judson House, the young American tenor, who has been with the 27th Division, A. E. F., for the last two years, has been engaged as soloist at St. Bartholomew's Church, New York, one of the leading positions of its kind in this country. Mr. House is a Miller Vocal Art-Science artist pupil of Adelaide Gescheidt. He has been tenor soloist at the First Congregational Church, Montclair, N. J., the Marcy Avenue Congregational and Sumner Avenue Baptist Churches in Brooklyn and the Chester Hill Methodist Episcopal Church, Mount Vernon.

Mr. House was also heard in many important concert and oratorio engagements before he was called to the colors. As a young singer of twenty-one he established something of a record in singing three performances of Handel's "Messiah" in less than twenty-four hours. He will be heard this season in numerous oratorio and recital engagements.

500 Pupils Enrolled at the Oberlin (Ohio) College Conservatory

OBERLIN, OHIO, Oct. 1.—The Oberlin Conservatory opened recently with a record-breaking enrollment, there being over 500 enrolled. The opening recital was given by

members of the faculty, Maurice Koessler, violinist, Friedrich Goerner, 'cellist, and Mrs. William Mason Bennett, pianist. Herbert Harroun of the vocal department sang two numbers, "Over the Steppe" by Gretchaninoff and "Christ in Flanders" by Ward-Stephens. Mrs. Bennett and Mrs. Charlotte Demuth-Williams played the entire sonata for piano and violin in A major, Op. 13, Fauré.

MME. PEROUX-WILLIAMS APPLAUDED IN RECITAL

Vineyard Haven Audience Enjoys Program of Songs Which Includes New Hadley Composition

VINEYARD HAVEN, Mass., Sept. 25.—One of the most interesting musical events of the season which came to a close the first part of the month, was a recital in Association Hall by Mme. Peroux-Williams, the mezzo-soprano of New York.

Mme. Williams gave a program which opened with a group of seventeenth century compositions by Searlatti, Paradiso, Caccini, Durante, Rebel, also a Chanson Ancienne arranged by E. Mouille. Three of these as well as two Gretchaninoff numbers, one by Duparc, and one by Koechlin were included in the very successful recital given by her in Aeolian Hall, New York, last spring. Insistent demand by the audience necessitated the repetition of two of these selections.

The closing group consisted of compositions by American composers including MacDowell, Carpenter, Chadwick and Henry Hadley. This was the first time that Mr. Hadley's "America to France" ("Hymne de la Victoire") has been given in America. The song was published in Paris the week of the signing of the Peace Treaty and was sung that week four times in public. This was the closing number on the program and was followed most effectively by Mrs. Beach's "Yea's at the Spring" as an encore, and as a second encore Mme. Williams sang another MacDowell number.

There was a capacity audience made up of many prominent musical people, and Mme. Williams was highly complimented for her particularly artistic singing.

The following Sunday there was a Hadley evening at the beautiful home of Mrs. P. A. MacArthur, when Mme. Williams again delighted a discriminating audience. The program included a number of Mr. Hadley's compositions, among them being a new "Angus Dei" which was sung by Mrs. Hadley. This composition is dedicated to Cardinal Mercier.

Four Anderson Artists for Halifax Festival

Marguerite Ringo, soprano, Lila Robeson, contralto, Robert Quait, tenor and Fred Patton, bass-baritone, have been engaged to sing in Halifax Jan. 26, 27 and 28. The quartet will also make a tour through the Quebec provinces and New England.

CONTEMPORARY : : AMERICAN MUSICIANS

No. 86
Richard
Buhlig

RICHARD BUHLIG, pianist, was born in Chicago, Dec. 21, 1880. There August Hylstedt, of Kullak traditions, was his first teacher. Later he nursed his work under



Richard Buhlig

This was followed by appearances in London. He attracted much attention at one of

Margaret Cameron from whom he received training in the fundamentals of the Leschetizky school of piano playing. His ultimate goal was Vienna where for three years he pursued his work under Leschetizky himself. In October, 1901, he made his debut in Berlin in recital, acquiring himself with much success.

his early recitals by his playing of two monumental Brahms Piano Concertos in one evening. Following this, until the beginning of the war, he toured through Europe, winning many successes. This was interrupted by a short tour to the United States, in 1907-08, when he made his American debut, playing with the Philadelphia Symphony Orchestra in New York City, November, 1907. Was first pianist to play an entire Debussy program in London, helping to introduce that composer's works there. Soon after the outbreak of the war, Mr. Buhlig returned to America, and afterwards became connected with the piano department of the Institute of Musical Art in New York City. During the season of 1918-19 he gave a Beethoven cycle for the students of the Institute of Musical Art, which attracted considerable interest. In the coming season he will be heard in a series of seven programs devoted to piano classics, which will be given in Aeolian Hall. He makes his present home in New York.

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DAVENPORT, IOWA
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NEW HAVEN, CONNECTICUT
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LOS ANGELES, CALIFORNIA
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501 FIFTH AVENUE, NEW YORK



Virgilio Lazzari

*Basso Chicago
Opera Association
Scores in Mexico*

Auditorium Theatre, Chicago

"In this act, Lazzari was also applauded in the role of Pifpal, which is one of the most trying passages for bassos, seeing that in it are traversed all the tessitura and, principally, the most grave notes of that compass, which were uttered by Lazzari clearly, powerfully, and without effort."

"Virgilio Lazzari, the faithful, accurate and sympathetic interpreter of Marcello, carried off the applause for the marvelous deftness with which he recited the Lutheran hymn and the intricate and boisterous "Piff Paff," the touchstone of the bassos whose grave notes seem scarcely credible in the register of the human throat. During the present season, Lazzari has had no opportunity to show all his force and the unquestionable fullness of his broad and compact utterances, of a beautiful sonorousness. Lazzari confirms his progress and makes us believe that he has arrived at the enviable goal of the perfectly consecrated."

THE FAREWELL OF LAZZARI THE BASSO WAS A SUCCESS!

"A sweet sensation of placidity bathed the spirits of those who attended the farewell performance of the popular Italian basso, Virgilio Lazzari, when they left the hall of Iris. . . . It is a certainty, if Mr. Lazzari did not limit his activities to the playing of the parts in the various works presented by the companies of which he is a member, he would achieve great triumphs as an artistic director, seeing that he possesses good taste and knows how to stage scenes as perfect and complete as that which he presented to us yesterday. . . . It is enough to say that Lazzari reached a high degree of perfection in his interpretation of the role of Mephistopheles, going so far, indeed, as to give a new individuality to the laughing song—a rare achievement even in artists of his caliber."

"Lazzari has reason to depart satisfied, and so much so do we believe this to be the case we do not bid him a definite good-bye, but only the adieu of an adjournment. In view of his talent, it matters not whether he comes alone or with a company."

"One of the most popular and most esteemed singers of the last opera season, Virgilio Lazzari, gave a farewell performance yesterday afternoon, singing Mephistopheles from Gounod's opera, "Faust". The departure of Lazzari grieves us, for we should love to have heard him sing beside Caruso in the next opera season. Perchance, the full and decided success which he achieved in yesterday afternoon's performance in the Iris may prove to be a reason for his not leaving us after all. . . . If in reality Lazzari had not yet been consecrated, we would have assisted at his consecration in "The Huguenots". There are few Marcellos such as this one. For him exists no difficulties and the author might have piled up more than the part contains without embarrassing him. His solo in the first act and his interpositions throughout the whole work remain a model which is perhaps unsurpassable."

FAUST AT THE IRIS.

"It was well said that Virgilio Lazzari gave a marvelous interpretation of Mephistopheles. From the first appearance in the scene, he produced a fine, aesthetic impression. Wonderfully garbed in purple vesture and with a flawless impersonation, the public followed him throughout the performance with the highest degree of interest."

"The toast won him an ovation, but where Lazzari reached the climax was at the doors of Marguerite's home. This monumental artist creates a delicate vocal filigree—an almost superhuman production of trills which would be difficult even for sopranos."

"The cultured audience perceived the merit of this creation and had no intention of letting it pass unappreciated. They applauded until the artist had to repeat it."

"Lazzari grasps the import of Goethe's Mephistopheles. His fearful and sarcastic laughter holds the full measure of cruel, fiendish irony."

Philharmonic To Give Fifteen People's Concerts

Following its aim to assist in the popularization of music, the Philharmonic Society of New York during the coming year will give fourteen People's Concerts under the baton of Josef Stransky. Three of these performances will take place under the auspices of the United Labor Education Committee. Five concerts will be given in co-operation with the Brooklyn Commercial High School for music students who cannot ordinarily afford to hear concerts of the leading orchestras. The five "home" concerts of the New York Evening Mail, at which prominent soloists appear with the Philharmonic will take place again during the winter; and, finally, the fourteenth People's Concert will be one of a series presented at the Hippodrome at prices considerably below the usual rate.

Strike of Longshoremen Detains Josef Lhévinne in Copenhagen

A heart-broken cable comes from Josef Lhévinne, the pianist, who was to have sailed on the Frederick VIII, Sept. 12. It reads: "Ship held up by strike, Copenhagen dock. So disappointed. Sick at heart."

The cable was followed by a letter in which he says he doesn't care what the longshoremen want as long as they get it and get it quickly. "Oh, that tantalizing line of Western horizon," he writes, "I look at it every morning and every evening from our hotel window, for I know that America lies beyond. Only those who have gone through the experience of internment can know the real meaning of the last four years or can realize my yearning for your country."

CHORUSES SING FOSTER SONG

"The Americans Come" Being Sung by Navy Glee Clubs

Despite the close of the war and the lack of interest on the part of the public in war songs and war poems these days, Fay Foster's song, "The Americans Come!" has, to a high degree, retained its popularity. Many clubs have announced their intention of singing it in choral form on their programs this season. The U. S. Navy Glee Club has sung it on all its appearances last season on the Keith circuit and will continue singing it this year. Its leader, Jerome Swineford, finds audiences as enthusiastic about it as ever.

Walter Mills, the American baritone, who is soon to go on tour with Pryor's Band is to sing "The Americans Come!" with the band, at Mr. Pryor's request. On his last program Hollis Dann, professor of music at Cornell University, performed the song with notable success.

Gallo Comic Opera Wins Success

WASHINGTON, D. C., Sept. 23.—Fortune Gallo, who has given such excellent grand opera in the Capital City, has now brought comic opera of the same excellent standard. In this enterprise Mr. Gallo has associated himself with Bradford Mills. The presentation included "The Mikado," "The Chimes of Normandy" and "H. M. S. Pinafore," revivals which were heartily welcomed. With the music under the direction of Max Bendix and a large orchestra, the operas were given in the best manner possible and were enjoyed by large audiences.

W. H.

ISIDORE BRAGGIOTTI,

the celebrated Florentine singing master, is to arrive in Boston toward the end of October and will immediately accept a limited number of vocal pupils.

He has evolved a special personal method of his own, based on the golden principles of the old Italian "Bel Canto" school of singing. He makes a specialty of placing young voices and inexperienced beginners, curing defects and faulty emissions, instructing those who wish to become singing teachers, and teaching English, French and Italian "repertoire" for the opera and concert stages.

The Maestro lays special stress upon purity of tone and style, carrying power of the voice, perfect attack, smoothness and "legato" of emission, perfect ease of each individual tone, especially in high notes, power and brilliancy throughout the whole voice, clear and perfect enunciation, beauty of quality of each tone, and a sympathetic, attractive way of singing and impressing one's public.

The Maestro speaks French, Italian and English like a native and gives to his pupils the different phrasing and conventions that are a part of the French, Italian and English "repertoires".

For appointments or further information, address Mr. Edward F. O'Brien, 27 School Street, Boston, Mass.

OCTOBER 15TH, 1919

YVETTE GUILBERT

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A SCHOOL OF THE THEATRE

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All Classes conducted in English

For further particulars, Miss Mabel Poillon,
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RETURNED FROM FRANCE

YVETTE GUILBERT

Knabe Piano

BOOKINGS FOR THE SEASON, DANIEL MAYER, AEOLIAN HALL, NEW YORK

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

For a "Living Monument" to Our Soldier Dead

To the Editor of MUSICAL AMERICA:

May I be permitted a little space on your valuable page for a few words regarding the proposed "Carillon" which the "Arts Club" of Washington, D. C., has undertaken to erect as a Peace Monument, and a tribute to Belgium? While I am heartily in favor of the project, I find myself in sympathy with Mr. Freund's excellent suggestion that the monument in question be termed a "Memorial to Our Soldier and Sailor Dead" in the great war, and that the place of its location should be in Washington. His further suggestion, too, that to the proposed "Carillon" be added a music hall, whose auditorium would serve as a social and educational center, is most important. We all know that music brought great happiness and solace to those who went forth so gladly to fight for Liberty; and those of us who did our humble share in contributing towards their entertainment, have many proofs of their gratitude in the message sent us.

We have but to pause for a moment and think what would be the wish of that "silent valiant host" with regard to a monument erected to its memory; to find the answer; and which would be (to borrow the eloquent words of Mr. Freund) for a monument pulsating with life, where music, joy and happiness would find expression; in other words a living monument as a glorious tribute to the golden youth that poured out its life that we might have freedom and the full enjoyment of ours. Each white cross is a plea for such a memorial; and if we shall erect living monuments in place of (to quote Mr. Freund once more) "those archaic modes of expression," we shall feel that the spirits of those who have passed on in triumph, will be near to rejoice with us in our loving thought of them. In conclusion let me say that both the project of the Arts Club, and Mr. Freund's most welcome opinion of it and his suggestions regarding a temple of music, are worthy of the support and applause of everyone.

ROSE VILLAR.

New York City, Sept. 22, 1919.

Another Champion of Accompanists

To the Editor of MUSICAL AMERICA:

I was very glad to read in the last issue of MUSICAL AMERICA the article by London Ronald on the honor due the accompanist. On reading criticism all last season of the various soloists' concerts, without exception, I believe those accompanying the artists would receive at the most about four lines of criticism while the soloist received a column.

Since I have known personally for the last two years the late Richard Epstein I have realized what fine accompanying really means.

Now what is the cause of the slighting of the accompanist? An artist understands the importance of having a good accompanist as the latter either makes or mars a performance and the artist usually chooses the very best accompanist he or she can obtain. Doesn't the soloist really understand the difficulty of a fine accompanist?

Many times in going to concerts as I watched it seemed to me it would have been so easy for the soloist to share his honors with the "one at the piano" by having the latter also bow to the applause. All too infrequently one sees this done. The acknowledgement of the assistance the accompanist had rendered would also educate an audience to the importance of the accompanist's role.

The critics, too, it seems to me, are at fault. They give paragraph after paragraph to the artist and two or three sentences to the one accompanying.

It would be interesting to hear from both artists and critics on this subject.

MRS. GEORGE T. ASHTON.

Swarthmore, Pa., Sept. 24, 1919.

Helpful in His Work With the Students

To the Editor of MUSICAL AMERICA:

As one of the faculty of the Music Department of Lincoln Memorial University, I wish to thank you for your valuable magazine. It is of much interest to me personally and helpful in my work with the students. Each number awakens a greater interest in the music and musicians of America, and a strong desire to do my share, be it ever so little.

I fully believe that music will act as a leaven to the lump of humanity.

E. THEO. MANNING.

Harrogate, Tenn., Sept. 14, 1919.

VATICAN SINGERS IN MONTREAL

Choir Creates Deep Impression with Its Unique Art

MONTREAL, Sept. 20.—The visit of the Vatican Choirs cuts a notch in Montreal's musical history. They represent something that is rather strange and new to us; but something that we will all want to hear again. It would be difficult to find a man or woman, with normal emotions, who is unresponsive to the fresh singing of young boys, because such singing touches the elements of human appreciation. The Vatican Choirs accomplished this, and more. Rarely have such interesting disciples been exhibited on a Montreal concert platform (unless it be in the case of the Russian Choir which came to us a few years ago) and seldom have we heard such tonal massing of effects; especially in the pianissimo was the melodic distinction, and the gentle strength underlying it, most noticeable. It was unfortunate that the audience wasn't larger. While the prominent church dignitaries were there, and the musical set, yet the greater public, more responsive to movie and burlesque, stayed willfully away. They missed an astonishing treat. A word of tribute must be paid to Mgr. Raffaele Casimiro Casimiri, whose knowledge of classic liturgical music is possibly unequalled in modern musical Rome.

B. D.

CONCERT BY ONOTA QUARTET

Organization Makes First Appearance of Season at Pittsfield.

PITTSFIELD, Mass., Sept. 19.—The Onota quartet, consisting of Gertrude Watson, pianist; Walter Stafford, violinist; Rebecca Clarke, violinist, and May Mukle, cellist, gave its first public concert this season at the high school auditorium on the evening of Sept. 18 for the benefit of the Permanent fund of the Community chorus. The audience which filled the hall testified to the growing interest in this group of artists who play together during the summer months at Miss Watson's country home. Edith Bennett, soprano, of New York, was assisting soloist. The first ensemble number was three trio "Miniatures" by Frank Bridge, for piano, violin and cello.

Miss Clarke offered Wagner's "Pride Song" transcribed for viola by Wilhelmj. Miss Bennett's group consisted of Russian songs by Gretchaninoff, Rachmaninoff and Rimsky-Korsakoff.

An enthusiastic reception was accorded Miss Mukle, cellist. She played an air by Bach and the "Elfin Dance" by giving as encore an air by Purcell. Miss Watson's accompaniments contributed much to the success of the concert. The program closed with the Brahms quartet opus 26, in which Mr. Stafford played the violin part.

M. E. M.

TOUR FOR MANA-ZUCCA

Pianist Engaged to Play Own Concerto with Tandler Forces

Following her successful performance of her new piano concerto at the Stadium concerts in New York recently, and her engagement to play it at a Metropolitan Opera House Sunday night concert this season, Mana-Zucca has been engaged to appear as soloist in this work during the month of February with the Los Angeles Symphony Orchestra, under the baton of Adolf Tandler, both in Los Angeles and Pasadena.

Miss Zucca's tour is booking rapidly and promises to present her in her own compositions in important music centers all over the country.

Josef Martin, New York pianist, will give a gala concert for the benefit of local charities at the City Theater, Brockton, Mass., on the afternoon of Oct. 12.

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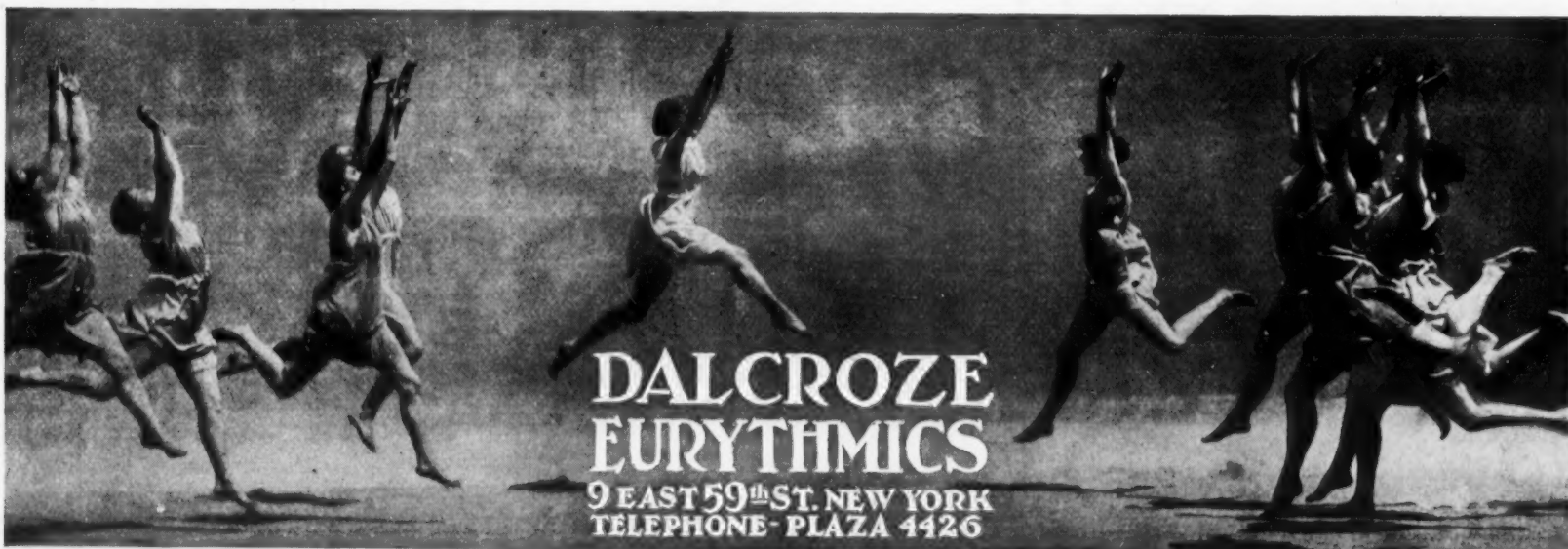
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Mountain Climbing Has Ardent Advocate in Frieda Hempel



FRIEDA HEMPEL, Metropolitan Opera soprano, spent the major part of the summer in mountain climbing, as the accompanying pictures testify. On the left Miss Hempel is seen with her husband, William Kahn, at the chalet, Lake Louise, Canadian Rockies. On the right one sees Miss Hempel at the end of a stiff hour's climb in the glacier region of Lake Louise.

"One cannot put the Canadian Rockies into words," said Frieda Hempel. "It was an experience that caused you to feel that you were really living every minute of the day. It is so tremendous—so vast—one has almost a feeling of loneliness; but start to follow the trails and it all vanishes. The view from our little balcony—five stories up—was like a stage setting, one that would bring a gasp of delight from any audience. The air was

like wine, refreshing and invigorating. I felt that I could sing a different opera every night and never be tired a bit. It truly was living on the heights at Lake Louise."

As much as she enjoyed Banff, it was lovely Lake Louise that made the leaving so hard. The glacier had a marked fascination for the prima donna and fifteen or twenty miles a day was not an unusual jaunt when she started in search of icy grandeur.

Lake Moraine, almost encircled by the towering Rockies, had an air of vagueness and mystery that put rowing at twilight into the class of exciting sports. But the great event of her holiday was a night in a lean-to high up on the mountain side. It was the first time she ever slept out under the stars,—but not last, she insists.

Miss Hempel will open her concert season in Columbia, S. C., on Oct. 4. Her only New York recital will be given in Carnegie Hall on Feb. 3.

JUILLIARD'S NIECE WITHDRAWS HER SUIT

Great Musical Legacy Will Soon Be Available As Result of Action

The suit brought by Mary Etta Fauve, of Fort Wayne, Ind., niece of the late A. D. Juilliard, to prevent the probating of the will of the decedent, was withdrawn last Thursday, the reason given, being that witnesses for the contest are scattered all over the country and cannot be secured in time for the trial which was set for Oct. 6 in the Supreme Court at Goshen, N. Y.

The result of this action on the part of Mrs. Fauve is that the Musical Foundation arranged for by the late New York financier, may be available at an earlier date than had been expected. This does not mean, how-

ever, that the benefits from the Foundation will be immediately forthcoming. John Morris Perry, attorney for the estate, when seen by a representative of MUSICAL AMERICA, said that it was impossible to name even approximately the date when the legacy to the musical world would be available.

"If Mr. Juilliard had named a definite sum," he said, "I might give you some idea, but as it is, the Foundation is to be formed of the residue of the estate which means that it must wait until every other claim has been settled. For the same reason, it is not possible to give any idea of what the amount will be, other than to say that it will be somewhere between five and twenty millions."

Mr. Juilliard died on April 2, last and by the terms of his will, endowed the Juilliard Musical Foundation "to aid all worthy students of music in securing complete and adequate musical education..... to arrange for and to give without profit to it, musical entertainments, concerts and recitals of a character appropriate for the educa-

tion and entertainment of the general public in the musical arts, and to aid the Metropolitan Opera Company in the city of New York for the purpose of assisting it in the production of operas."

The trustees of the Juilliard Musical Foundation are the president of the Central Trust Company of New York, the president of the Guaranty Trust Company of New York, Frederick A. Juilliard, nephew of the decedent, "and such other persons as these three shall select to assist them in the management of the foundation."

Violinist-Soldier Weds

ADAMS, Mass., Sept. 22.—Alvah Richardson and Albert Kippax, of Manchester, England, were married at the home of Miss Richardson's aunt, Mrs. Joseph Brierly, on Sept. 17. Mr. Kippax, who is a teacher of violin, was in the Canadian army and saw over three years of active service, being gassed at Ypres. While in the hospital, he organized and conducted an orchestra of sixty men. W. E. C.

ANNOUNCE PLANS OF AMERICAN SINGERS

Season of Hinshaw Forces Opens At Park Theater On Oct. 13th.

In announcing the opening of the season of opera by the Society of American Singers at the Park Theater, which begins on Monday, Oct. 13, with Von Suppe's "Boccaccio", William Wade Hinshaw, general manager, says that it is the hope of the American Singers to become a genuine "People's Opera Company."

The repertoire as stated in these columns several weeks ago, will include "Madame Butterfly", "Bohème", "Faust", "Lohengrin", "Tannhäuser", "Cavalleria Rusticana", "Trovatore", "Pagliacci", "Hänsel and Gretel", "Impresario", "Maid Mistress", "Secret of Suzanne", "Tales of Hoffmann", "Boccaccio", "Geisha", "Chimes of Normandy", "La Mascotte", "Robin Hood", "Fencing Master", and eight Gilbert and Sullivan operas: "Yeoman of the Guard", "Princess Ida", "Mikado", "Pinafore", "Iolanthe", "Patience", "Gondoliers" and "Pirates of Penzance". Each opera will be given in English.

The following artists will appear: Sopranos, mezzos and contraltos,—Gladys Caldwell, Elizabeth Campbell, Fély Clement, Kate Condon, Marcella Craft, Blanche Duffield, Lucy Gates, Gladys Gilmore, Dicie Howell, Lady Tsen Mei, Ruth Miller, Helena Morrill, Hari Onuki, Virginia Rea, Ellen Rumsey, Gertrude Shannon, Irene Shirley, Cora Tracy, Grace Wagner; tenors, Richard Bold, Ralph Brainard, Craig Campbell, Francis MacLennan, Riccardo Martin; baritones and basses, Morton Adkins, David Bispham, William Danforth, Jack Goldman, Graham Marr, Eugene Martinet, Frank Moulan, Bertram Peacock, John Quine, Henri Scott, Burton Thatcher, and Herbert Waterous.

Great care has been taken in the organization of the chorus, which consists of fifty voices under the direction of Harry Gilbert.

Magdeleine Brard, the French girl pianist, prize winner at the Paris Conservatoire under Cortot, and last season a brilliant musical debutante, will give her first New York recital this season at Aeolian Hall on Saturday evening, Oct. 11.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"A SONG OF APPLE GATHERING."

By Franklin H. Bishop. "Song of Aphrodite" By Edmond Rickett. "A Song of June" By Elinor Reimck Warren. "The Lark Now Leaves His Watery Nest," "The Devout Lover," By Edward Horsman. (New York; G. Schirmer.)

New songs and ballads by American composers continue to appear on the title page, with the blue and white cover, adorned with eagle and shields, which the publisher has provided for them. Dedicated to Frances Gould, and a setting of a poem by Gordon Bottomley, "A Song of Apple Gathering" by Franklin H. Bishop, presents a nice melodic idea, singable and not difficult, for medium voice. It is subtitled "Reverie," and has a distinct teaching value. Edmond Rickett's "Song of Aphrodite" has, as its title would indicate, more of the ferment of passion; for it is Lesbian wine rather than cider. Abbie Findlay Potts has written the text, taken from her masque "Eleusinia," and the free-breathed melody is supported by an accompaniment that appropriately evokes the arpeggios of a Sapphic harp. It is put forth for high or medium voice. Elinor Reimck Warren chose "A Song of June" by Bliss Carman for the writing of a fluent, graceful ballad of the month, a song with a flowing melody and a flowing accompaniment that is really spontaneous and calculated to please. It is ascribed to Virginia Turner and published for medium voice. Two fine songs are "The Lark Now Leaves His Watery Nest" and "The Devout Lover," by the late Edward Horsman. The melody of the first has something of the breath of the morn, of its freedom and freshness, that Sir William Davenant's poem so finely conveys; and the flutter of pinions in the accompaniment stresses the "dewy wings" of Davenant. It is a song well conceived and set, and with an effective climax. Thomas Randolph's poem "The Devout

Lover" is a kind of seventeenth century "Rosary," though more delicately poetic than the last-mentioned famous bit of verse. Mr. Horsman's setting is a very charming one; with an older English flavor of presentation and a richly wrought accompaniment to set off his melodic lines. The climax (P. 5) comes as a natural sequence of development, and the entire song is delightful in expressive quality and delicate musicianly workmanship. Both of Mr. Horsman's songs are for high voice.

"I WILL LIFT UP MINE EYES." By Helen Hopekirk. "Roumanian Wedding Song." By Reginald de Koven. (Boston; Boston Music Co.)

Mme. Helen Hopekirk's sacred song "I Will Lift Up Mine Eyes," a setting of the 121st Psalm, is of the type that offers a gracious, dignified melody, harmonized rather simply yet entirely in accord with its character, for service use. It is thoroughly musical and churchly development of its text, and shows the finished workmanship we associate with all that this composer puts forth. The song has been written for medium voice.

At a time when every land that borders on Roumania, and that country itself has its own idea of what is and what is not Roumanian, the question of the presence or absence of local color in a "Roumanian Wedding Song," like this new one by Mr. de Koven, is negligible. It is a pleasing, tuneful ballad, set to a lyric by Fred G. Bowles, and has been provided with a violin obbligato. It has been published for medium voice.

"SIX MINIATURES." By Ivy Herbert. (Boston; Boston Music Co.)

In ancient times the artists who fashioned the statuettes of Tanagra made them by the hundreds, where Rodins of the day produced but a few pieces of sculpture. In

modern piano music the miniature is more cultivated than the sonata and, like the Tanagra figurine of old, is more generally popular. "If You Climb the Hill," "Satyr's Dance," "Reverie," "Butterfly Chase," "The Dead Bird," "Down by the Brook"—six graceful, musicianly bits of piano music under one cover—are happy chips from the block of refined and musicianly invention. They are of medium difficulty only, which makes them more accessible, and they do justice to their title by skillful workmanship.

"SINCE FIRST YOU SMILED ON ME." By Frank H. Grey. (New York; Jos. W. Stern & Co.)

A decidedly taking ballad is this. Mr. Grey has the gift of fluent, natural melodies—melodies that make a point-blank appeal to the susceptible public heart—and he has a keen sense for the text appeal as well. The lyric could not be bettered for its purpose and Mr. Grey is to be congratulated on Mr. Hamblen's collaboration as a lyric writer. "Since First You Smiled On Me" is being sung by Paul Althouse and, especially in view of its taking refrain, it will probably be "smiled on" by those who like a good, direct and singable tune. It is published for high, medium and low voice.

"FLOWERLAND." "From the Olden Time." "In Fancy Costume." "In Good Company." "Petite Historie." By Charles Huerter. (Boston; Oliver Ditson Co.)

Charles Huerter, if we are to judge by his songs and piano pieces—the group whose titles are given above are for the keyboard instrument, by the way—sees everything en couleur de rose. He is a musical optimist whose tonal fancy plays lightly over the surface of things, evoking all sorts of sunny melodies, quite as though there were no depths to sound. For the composer it is a good working philosophy—for the world at large is optimistic and loves the sun. Take the euphonious "Flowerland," a "Danse Melodique," to cite its subtitle. The purist may frown and murmur "Obvious!" And yet, it is obvious in such an attractive, melodious fashion, in so unpremeditated and frank a way that one cannot bear its ill will. "From the Olden Time" is probably as good a minuet as any written by the lesser classicists. "In Good Company" is a cheery little rondo, such as Kuhlman might

have written if influenced by a twentieth century milieu. "In Fancy Costume" is another dance with a facile grace of right and left-hand triplet figures to commend it; while "Petite Historie" is a genuinely attractive Andante, the only number among those considered which has a slightly melancholy inflection. At that, its pathos is more in the nature of a graceful pose, a charming affection, which makes it all the more playable. The numbers are of medium difficulty—which will, no doubt, also aid them to find the wider appreciation their pleasing nature bespeaks.

"LOVE IS LORD OF ALL." By David W. Guion. "Isla." By Ward-Stephens. "The World's Jubilee." By Harvey B. Gaul. (New York; G. Schirmer.)

Mr. Guion's "Love Is Lord of All" is a decidedly effective and singable ballad. It has a good text by Marie Wardell, and moves melodiously to the obligatory climax of fervent passion that its type demands, in this case on a D flat three half-notes long. It is issued for medium voice. "Isla," by Ward-Stephens, subtitled "A Song of Rapture," is a setting of a Fiona Macleod poem, dedicated to Mrs. Seymour J. Hyde. It has been conceived with the composer's customary inspirational facility and expressed in his usual musicianly way, has a well developed climax and is issued for high and for medium voice. "The World's Jubilee," a "Song of Triumph" according to its subtitle, is one of the numerous "All's well with the world" songs which are now being issued, and which cannot help but impress one as just so many melodies libels on facts as they are. It is an excellent march song with a good swing, and the text by John F. Howard is well expressed. But how may the chorus be intoned *Con entusiasmo* when earth rings with anything but "hallelujahs," and we are seriously requested to sing "the day of God doth dawn." Mr. Gaul's song is issued for medium voice; there is also an octavo edition for unison singing.

"ORANGE BLOSSOMS." "The Roses of Dawn." "Tally-Ho!" By Franco Leoni. (New York; G. Schirmer.)

There is a quality of charm informing each of these three songs by Franco Leoni due to a natural, expressive melodic portrayal of simple, yet at the same time really poetic text themes. That they are clearly and happily written might be expected of a pupil of Ponchielli. But they go beyond mere technic and fluency in their unaffected and graceful sincerity. "Orange Blossoms," to a little poem by W. W. Duncan, with its pretty lilt and mock-serious climax, might almost be termed a child's song, were it not for the fact that the child who sings it must have enjoyed some training in the art. "The Roses of Dawn," is of a more serious cast; a poetic fancy which shows Dawn gathering the fallen Rose petals "to make the rosy glow of each new day." Its melody has been embellished and colored by those deft harmonic touches in the accompaniment which lend character and distinction to a song. "Tally-Ho!" is quite as effective as "The Roses of Dawn"; but in a different way. It is a hunting song in rollicking six-eight measure, and with sustained notes at the end of each melodic phrase that have the effect of a horn call. But what sets it apart from the usual song of its type is the idea of the text—one that motives a fine and unexpected climax which gives point to the whole song, and emphasizes the effect of its programmatic devices.

The Berkeley Municipal Community Chorus, Arthur Farwell, conductor, assisted by Mrs. Orrin K. McMurray, soprano, provided the music for the dedication of Live Oak Park, Berkeley, Calif., on Sept. 14.



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ECHOES OF MUSIC ABROAD

Busoni to Leave His Swiss War Haven After Playing Vital Role in Its Musical Life—French Pianist Uses Celebrated Song of the Polius as Basis for a Pianoforte Fantasy a la Liszt—Wife of Director of Paris Opera Comique Celebrates Her 500th Appearance as "Madame Butterfly"—Emil Mlynarski Is Appointed Director of Warsaw National Opera.

FERRUCCIO BUSONI is soon to leave Zurich, where he has had his home since his return from his last visit to this country four years ago. What center he will choose now for his headquarters is not yet apparent, but from various directions have come invitations and promises of advantages with which little Zurich is powerless to compete.

The Swiss city has been at best but a stop-gap for the Italian pianist until such time as world conditions should make it possible for him to resume his professional work on his accustomed scale. But during his sojourn there he has exerted a far-reaching influence upon the music-life of the place.

One of Busoni's most noteworthy feats as a pianist was accomplished last season when, with the assistance of the Zurich Tonhalle Orchestra, he undertook to trace the development of the pianoforte concerto from its beginning to its present day culmination. This involved his giving a series of concerts at which he played concertos by Bach, Mozart, Hummel, Beethoven, Weber, Schumann, Mendelssohn, Liszt, Rubinstein, Saint-Saëns and himself.

With his compositional work Busoni never falls behind. A Concertino of his for clarinet and orchestra was played for the first time last spring in Zurich. It gave the impression, however, that he had not understood how to utilize the resources of the solo instrument to the best advantage. On the other hand, his Suite for orchestra on the "Idoménée" music of Mozart and the "Sarabande" and "Cortège" from the new "Faust" opera on which he is now engaged proved worthy of his name. The "Faust" excerpts were pronounced masterpieces.

His two short operas "Furandot" and "Arlequin," which had their première in Zurich in 1917, have since been produced in several of the cities of Germany.

Marguerite Carré Sings "Cio-Cio-San" for the 200th Time

While anniversaries are fought shy of in the American opera and concert worlds, they are eagerly seized upon in Europe for their publicity-value.

Marguerite Carré, who is about to leave the Paris Opéra Comique again under contract to appear in Henri Casadesus's revival of Offenbach's "La belle Hélène" at the Théâtre Lyrique de la Gaîté, has lately made three special appearances in "Madame Butterfly" which enabled her to reach and celebrate her two hundredth performance of the rôle of Cio-Cio-San.

Holbrooke's "Grasshopper Concerto" Now Being Published

Violinists in search of something new with which to vary the eternal rounds of their circumscribed and stereotyped repertoire should welcome the announcement that Joseph Holbrooke's new violin concerto is shortly to be published in London. It is said that because of the leaps from low notes to very high notes in which the final movement abounds the composer has nicknamed the work the "Grasshopper Concerto."

A. Eaglefield Hull, who has heard it played by John Dunn with the Leeds Philharmonic Orchestra and also as a Sonata for violin and piano (questionable as it may be to invest one work with a dual rôle in this fashion) is enthusiastic over its beauties, and especially those of the second movement, a Romance.

"Holbrooke has many enemies," notes this eminent authority—in London *Musical Opinion*, "and very few of these judge him on actual evidence. Only yesterday a musician of eminence who ought to have known better said: 'Can you mention one beautiful thing which Holbrooke has written?' 'Of course,' I replied, 'hundreds.' This Romance is one piece of sheer loveliness from beginning to end. It cannot be described: it must be heard."

ness from beginning to end. It cannot be described: it must be heard."

Mlynarski Made Director of Poland's National Opera in Warsaw

Emil Mlynarski, a Polish conductor held in high esteem in Great Britain where he filled many engagements prior to the war and his subsequent wanderings in his native land and Russia, has been appointed to the posts of director of the National Opera in the Polish capital of Warsaw and principal of the Conservatory of Music in that center.

fore Christmas, Handel's "Israel in Egypt"; before Easter, Bach's "St. Matthew Passion Music"; after Easter, a program of unaccompanied motets. Through the co-operation of other choirmasters the boys of several of the best London choirs have already been enrolled in the new chorus.

Organist Nicholson — Sir Frederick Bridge's successor—thinks, and no one will disagree with him, that "the rendering of great works in the unique surroundings of the Abbey should prove extraordinarily impressive."



AMERICAN JOURNALISTS AT TETRAZZINI'S HOME —Photo by Underwood
The group of fifteen United States journalists who toured Switzerland as the guests of that nation following the Paris peace conference are shown in the accompanying picture at Mme. Luisa Tetrazzini's villa at Lugano, Switzerland. Mme. Tetrazzini is shown in the center of the group holding an American flag.

French Courts Settle Another Dispute Over Royalties

Litigation over the royalties accruing from music is becoming a frequent diversion for the French law courts. A case recently fought out involved the relative position of composers and the writers of the words used

Nocturne," Debussy's "Cortège et Air de Danse," Rimsky-Korsakoff's "Schéhérazade," Glazounoff's "Rêverie Orientale," the dances from Borodins' "Prince Igor," the dances from Borodin's "Prince Igor," "Symphonie Pathétique," and still other representative works of the Russian school.

OREGON COMPOSERS MEET

Portland's Plans for Choral and Chamber Music—Form Chorus

PORTLAND, Ore., Sept. 20.—At the meeting of the Society of Oregon Composers, held Sept. 17, at the Portland hotel, twenty-five local composers were present. The society, which was organized in June, has a membership of thirty-seven.

At a meeting of the executive board of the MacDowell Club on Sept. 18, it was arranged to have a chorus of women's voices this year. William H. Boyer, who is the conductor of the Apollo Club, an organization of men's voices, will be the leader. In addition to the usual concerts by local musicians, the Pipes-Konrad-Hutchinson Trio will be presented in three chamber music concerts. At the regular meetings out-of-town artists will be heard.

An agreement has been reached between the motion picture theater owners and managers and the operators and musicians, who were out on a strike for several days, over

the enforcement of a minimum number-of-men in the local theaters.

Walter Jenkins, supervisor of community singing in Portland, is in San Francisco attending the conference of coast song managers, which is under the direction of W. C. Bradford of New York.

Olga Steeb, pianist, formerly of Portland, was married recently to Charles Edward Hubach, until recently head of the music department of Redlands, Cal. Mrs. Hubach will appear in recital in New York on December 5.

Plans are being made for a series of concerts which will be held in the Public Auditorium on Sunday afternoons, beginning Oct. 5. Popular prices will prevail.

Harry Parsons, violinist, who was recently honorably discharged from the navy service, will soon leave Portland for New Zealand on a concert tour on the Ellison-White circuit, as a member of the Zedeler Quartet, which recently closed its American tour.

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JAPAN WELCOMES MUSIC OF OCCIDENT

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TOKIO, Japan, Sept. 5.—On the evening of Aug. 23 an open air concert was given at Hibiya Park by the Imperial Japanese Naval Orchestra, conducted by Bandmaster Tokumakura.

The program contained Thomas' "A Midsummer Night's Dream," Abt's "Walden-dacht Lied," Ancliffe's Waltz, "Smiles, Then Kisses," Alford's March, "The Great Little Army," Rubinstein's "Rêve Angélique," Hein's "Furs and Frills," Numbers from "Pagliacci" and Haydn's "Surprise" Symphony.

The number of the audience was more than 5,000, which, with the enthusiasm shown throughout the entire program, clearly indicated a remarkable increase in the interest taken by the Japanese in Western music. "Give us good music more abundantly. The audience will do the rest," is the cry of the day.

An additional interest was aroused by the presence of a party of forty-one natives of the South Sea Islands, which are under the domination of Japan. As the brass part came to an end, ten boys and girls of the delegation were led to the stand and sang in chorus the favorite "Man-of-War" march. The applause of the audience knew no bounds as the children sang so well in Japanese. At the end of the program they sang with equal skill the "Kimigayo" the national anthem of Japan, while the persons in the audience stood up and doffed their hats.

The arrival of such a delegation has become an annual event for showing the wonders of its new mother country. These aborigines of the South Sea Islands have exemplified the human instinct for music by the fact that when visiting the Naval Museum their attention was more attracted by music overheard from the Naval Band nearby, than by the display of various implements of war.

Revolt against the long sway of German influence seems to be a tendency reigning over all phases of the Japanese civilization. The war was a protest against the importation of German *kultur* as well as her products and the result of the war has convinced many a Japanese of the inutility of following her. The war, however, was not long enough for Japan to secure for her a scientific and industrial independence. As yet she needs to import the merits of other civilizations.

As a reaction to the German influence, the French art and industry are attracting the attention of some of the Japanese. Now regarding music, the Music Academy at Tokio has long been under the influence of German music, as might be understood by the fact that the foreign faculty of the academy has been composed mostly of German or Austrian teachers. Of late, however, a murmur is heard against the domination of German music in Japan and desire is expressed that the newly founded Music Academy should make French music the principal subject of study.

In this connection must be added an opinion on American music expressed by Kosak Yamada, the Japanese composer. He owns that before visiting the United States he had looked upon American arts with indifference, but that he has found there a considerable expression and latent power of a great musical talent.

Selivanoff, the Russian singer, and Katherine Campbell, noted pianist in Japan, were heard at Karuizawa on the evening of Aug. 30. Miss Campbell showed her excellent technique in Moszkowski numbers.

Mr. Selivanoff, who sang in Russian text, admirably interpreted Schumann, gave a folk song and added to the program Mephisto's song from "Faust." C. H. I.

**Margaret Jamieson to Begin Her Season
With N. Y. Recital**

In the two years since Margaret Jamieson has been before the public, she has to her credit successes in both the recital and orchestral field. Miss Jamieson will begin her season with an Aeolian Hall recital, Wednesday afternoon, Oct. 15. She will feature the Chopin Sonata, Op. 58, and also a composition by her former teacher, Stojowski, "Dreams" from "Poems of Summer."

Criterion Quartet Heavily Booked

The Criterion Male Quartet, composed of John Young, tenor; George Reardon, baritone; Horatio Rench, tenor, and Donald Chalmers, basso, has one of the largest lists of appearances recorded for many seasons.

"TOP O' WORLD" OFFERS NO OBSTACLES TO DAUNTLESS SPIRIT OF LUCY GATES



LUCY GATES has the climbing habit; not content with climbing to the top of her profession, she has spent the summer climbing to the top o' the world and we see her here (second from the right) scaling an Alaskan glacier with much the same auntiness with which she scales the musical high spots. Miss Gates avers that she thought she was a good American before she went to Alaska, but she knows she is an even better one now. She says: "I've been all about in Europe, but I've seen no grandeur such as we possess."

After a ten-week engagement at Ocean Grove, N. J., the quartet is booked during October at Baltimore, Md., Stamford, Conn., East Orange, N. J., Red Bank, N. J., Milford, N. J., Federalsburg, Md., Pocomoke City, Md., Wilmington, Del., Wellsville, N. Y., Zanesville, O., Marietta, O. Appearances in November are scheduled for Akron, O., Lovain, O., Van Wert, O., Sydney, O., Hamilton,

O., Portsmouth, O., Cleveland, O., Cataraugus, N. Y., Buffalo, N. Y., Medina, N. Y., E. Rochester, N. Y., Rochester, N. Y., Clyde, N. Y., Victor, N. Y., Wolcott, N. Y., Carthage, N. Y., Morristown, N. J., Lawrenceville, N. J., and Trenton, N. J. Another four week trip will be made in January and a ten-week Chautauqua trip is scheduled for next summer.

Helen Desmond Resumes Classes at Finch School

Helen Desmond, the gifted young pianist, who was heard in her debut recital at Aeolian Hall last season, has been re-engaged at an increase in salary at the Finch school, New York. Miss Desmond is a pupil of Mrs. J. Harrison-Irvine.

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SECOND FESTIVAL OF CHAMBER MUSIC BRINGS FORTH NOTABLE COMPOSITIONS IN PITTSFIELD

Ernest Bloch's Prize-Winning Viola and Piano Suite Declared Epoch-Making—Rebecca Clarke's Work Receives Praise—Berkshire and Flonzaley Quartets and Other Ensembles, Together With Prominent Singers Heard in Three-Day Concert Series—Sowerby's Trio Creates a Deep Impression

From a Staff Correspondent

PITTSFIELD, MASS., Sept. 28.—The second session of the Berkshire Chamber Music Festival, inaugurated a year ago by the munificent and cultured Mrs. Frederick S. Coolidge, ended successfully close upon sundown last evening. It began at four-thirty the preceding Thursday and the other concerts were given in the morning and afternoon of the next two days. The Berkshire Temple of Chamber Music, an unpretentious but charming little edifice on the sun-bathed westerly slope of South Mountain, was as before the scene of these engrossing functions. Musical notabilities crowded the town of Pittsfield the three days of the events and even lingered over till Sunday, for a perverse railroad schedule makes it very much easier to get into this place than to get out of it. To furnish a roster of the eminent personalities would be to catalog much of the musical Who's Who of New York, Boston, Chicago, Philadelphia and the lesser localities. At that I am informed that last year's gathering was more resplendent and representative. No matter. The little auditorium and the adjacent hillside last week reminded one of some significant

Metropolitan première or a Bohemians' dinner.

American music-lovers owe a big debt to Mrs. Coolidge. I doubt if more than a handful realize it yet but they will. She has founded and fostered one of the most admirable young string quartets that we have. She has handsomely housed Yale's music department. She has offered a \$1,000 annual prize for a new chamber composition. Most conspicuous of all, she has established this unprecedented festival which to-day, though only in its infancy, is freighted with delightful promise. The inevitable smallness of the concert hall necessitates some restriction upon the size of the audience (I believe the seating capacity of the place is something like 400). But though attendance is by invitation all element of social pre-eminence and distinction is eschewed. So that if one misses such a sense of community endeavor as prevails at the Bach festivals of Bethlehem one is never offended by any show of snobbish exclusiveness. Very decidedly an atmosphere clings to this newest festival—an atmosphere of cultural refinement serenely elevating rather than precious. I do not doubt but that in proper time its fine influence will be widely disseminated. It is, after all, the only institution of its kind in the broad reaches of this land, the only festival enterprise, barring the Bach and MacDowell ones, serving the ends of a specific and irreproachable artistic issue. And the enhancing effects of environment are calculated as wisely as at Bethlehem or Peterboro. Sympathetic receptivity—the quality which breeds in the hearer a creative reaction that is the basis of intelligent listening—quickness where master strains may be heard in such idyllic surroundings. It is doubly enchanting to yield oneself up to the voices of the great composers while the glance wanders occasionally through the window to rest on gracious blue undulations of the Berkshire landscape. It is a blessing, too, unknown in cities to breathe in a concert hall a plentitude of cool and scented woodland air in place of the ordinary mephitic and oppressive atmosphere which, if the truth were known, is accountable for most of the torpor that so often afflicts audiences and makes concert-going an unholy boredom. Yet for all this freedom and freshness chamber music in Mrs. Coolidge's Music Temple loses nothing of the intimate quality which belongs to it by nature. The dimensions and severe simplicity of the little gray auditorium (it contains not a single detail of purposeful decoration) conform admirably to the character of music it is designed to harbor.

I suppose the epithet "American Bayreuth" will presently be attached to Pittsfield just as it inevitably is (and senselessly!) for a while to every country place from Ravinia Park to Ocean Grove where some form of musical entertainment is given. On my very first climb up the winding ways of South Mountain (by motor-bus) I caught random whisperings of "Festspielhaus", "Wagner" and even "Cosima".

But to our muttons and quartets! The five concerts were so pleasingly varied and

divergent in character and constitution of program that all chance of monotony was at the outset obviated. While it is clearly a desire of Mrs. Coolidge to stimulate and encourage the new and unfamiliar she has contrived a skilful balance of novel and time-sanctioned, modern and classic. Further there is no monotonous restriction to the string quartet. Sonatas with piano, combinations of strings, piano and wind, and even vocal works with accompaniments falling in the category of chamber music preserve the equability of interest. Even two string quartets were in operation this year—the Berkshire, maintained by Mrs. Coolidge and with which New York is pleasantly acquainted, and the incomparable Flonzaley, which also had its rise out of private patronage.

Berkshire's Open Festival

The four young men of the Berkshire organization—Hugo Kortschak, Jacques Gordon, Louis Bailly and Emmeran Stoeber—had the honor of initiating the ceremonies. They did it with Beethoven, even as last year. It was the opus 132, A Minor—that with the overwhelmingly wonderful "Convalescent's" hymn of gratitude to the God-head. It is significant that they should again have started out with one of the "last quartets" and that the Flonzaleys should have done another of the debated set the following day. Probably the presence of such an aggregation of epicures and true believers furthered a determination to be bold and resolute. At all events I do not recall the time I have been so completely shaken by this work—especially by that same "song of the Convalescent, in the Lydian mode", and, then, the scherzo and the depths into which the opening *Assai sostenuto* reaches—but here is no time for contemplating Beethoven's march to the conquest of new and unknown worlds. The Berkshire men played this supremal work excellently. They have improved in startling fashion and play with a sensitiveness to nuance, a decision and authority that even their previous fine work did not disclose. Their style accords with the best traditions of chamber performance. They faced the gigantic exactions of the Beethoven unflinchingly and succeeded in exposing its mighty meanings with assurance and no slender measure of exegetical success.

Rebecca Clarke's Work

The more sensational traffic of the afternoon came in the first presentation of Rebecca Clarke's sonata for viola and piano—the work obtaining second standing in Mrs. Coolidge's prize contest, of which Ernest Bloch was acclaimed victor after the jury's deadlock had been broken by Mrs. Coolidge's own vote. This year, the second composition again obtained the distinction of public performance. And, of a truth, Miss Clarke could hardly have achieved more notoriety had she carried off the money prize itself. The work was played by Louis Bailly and Harold Bauer (who appeared in three out of the five concerts). It was liberally applauded and earned the young English woman an ovation when she came out to bow at the finish.

The sonata, while by no means music of signal importance or appreciable destination or originality, is yet a product of healthy and agreeable talent, conceived in real sincerity of spirit and executed with no inconsiderable adroitness. It betrays few evidences of labor and its lack of tedious music-making is accentuated by a very praiseworthy conciseness. The work was begun, it appears, in Hawaii and finished in Detroit. It has a poetic motto, two lines from de Musset's "Nuit de Mai":

"Poète prends ton luth, la vie de la jeunesse Fermente cette nuit dans les veines de Dieu."

("Poet, take thy lute; the life of youth pulses to-night in the veins of God".)

Upon the subjective program herein afforded Miss Clarke has written three movements, of which two are couched in a kind of vehement sentimentalism, with a provocative and capricious scherzo serving as contrastive interlude. Profound it never is, nor significantly inventive. The themes, sometimes acutely outlined and sharp rhythmized are much less interesting for themselves than for the vigor with which Miss Clarke bandies them about. In the harmonization of her material—a harmonization not always in conformity with its fundamental character—the composer quickly demonstrates how effectually she has absorbed Debussy and his disciples and apostles, even to our very own Charles Martin Loeffler. The scherzo (with muted viola) is the elfish, tricky sort of thing the moderns like to do and which infallibly takes, though the species is large and familiar. Best of all, the sonata is written with a firm grasp of the viola's capacities (it is Miss Clarke's instrument) and a piano part of independent richness and amplitude. In the balance and co-ordination of the two will be found one of the most gratifying features of this ingratifying if superficial work. The stunning performance of Messrs. Bauer and Bailly would have exalted much less interesting music.

The first concert ended with a Quartet in E Minor of Elgar's, never before heard here. I hardly consider myself guilty of an artistic transgression in devoutly praying that it may never be again. Stodgy, drab, thematically feeble or vulgar it lacks even those conceits of fanciful color with which even the emptiest chamber scores are nowadays enlivened. Nowhere in all the range of his lucubrations has Sir Edward been more cheerless and unprofitable than in this trafficking with the methods of Brahms in one of his mechanical moods. The Berkshire players disposed of the affair as though they believed in it.

Friday Morning's Program

Chamber music with wind instruments had the field Friday morning. The audience, in an exhilarated mood, was applauding—so much so that it broke in upon the scherzo of Brahms's Horn Trio just like those audiences of laymen who do not know that scherzos have trios.

This is anticipating, however. For the Brahms Trio came last, the glorious thing ending the concert in effervescent joy. Before it there were Daniel Gregory Mason's Pastorale for clarinet, viola and piano, played by the composer, Gustave Langenus and Hugo Kortschak; and Leo Sowerby's E Minor Trio for Flute, Viola and Piano. The last is a novelty. Mr. Mason's Pastorale was played last year at one of Carolyn Beebe's wind ensemble concert's in Aeolian Hall and it was written somewhere in the Berkshires back in 1909. I did not care particularly for it last year nor did I like it much better last week. I understand that it is denominated "pastorale" by reason of having been written in this region and holding some references to the scenes of the vicinity or else the moods inspired by them. At all events the piece has nothing of a perceptibly pastoral character, as that character is ordinarily understood in the musical sense, despite the sweet euphony of the beginning. Nor is the point and purpose of the fugato, which occurs midway through this overlengthy piece, at all apparent.

Sowerby's New Trio

Mr. Sowerby's trio is matter of a different stripe. I have heard of this young Chicagoan only an orchestral tone poem which, if I remember aright, Walter Damrosch gave at one of his Sunday concerts a year or so ago. That, so far as memory serves, is all New York has heard of him. But the tone poem displayed gifts, immature but decisive, and the present trio goes further. Granted the continued development of his present gifts, and a more sensitive restraint and conciseness in ruling his exuber-

(Continued on page 27)

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THE BERKSHIRE FESTIVAL

[Continued From Page 26]

at fancy Mr. Sowerby should accomplish much that is handsome, much for which Americans may be proud. Already parts of his music have a touch of recognizable Americanism—the kind one finds, for example, in the admirable Henry Gilbert. It is not because the scherzo ("Brisk and pert") deals liberally in syncopations and the intimations of ragtime that this must be claimed. But the spirit of the music is distinctive, sensibly indigenous and in a general, but unmistakable way as freshly geographical as Gilbert's "Comedy Overture."

This scherzo is, to my thinking, the most original and distinctive part of the work. It tingles, this music. Its melody, its shifted rhythms and cross-rhythms, its glinting color, its store of genuine humor make this movement a gem in itself. That it has that about it which calls to mind Percy Grainger is not the least of its fascinations. The first movement, "Waywardly, dreamily" is by no means as absorbing, despite the beauty of the composer's harmonic sense which it illustrates and the fluency of his thought. But as a whole the movement is invertebrate as well as somewhat prolix and deficient in point. The third, "Slowly, in lyric vein," is better, though the lyricism is not altogether spontaneous or the melodic inspiration marked. Yet the movement concludes with a poetic idea, poetically treated. "Fast and light," the finale shows something of the vein of the closing movement of MacDowell's "Indian Suite." It seemed not to be played as "fast and lightly" as its character demands—probably as a concession to Mr. Bailly who was by no means at his best in the viola part. Daniel Maquarre played the flute solo and the composer the piano. In all Mr. Sowerby merits hearty congratulations on an excellent piece of work, of which at least one movement deserves to live. And gratitude goes to Mrs. Coolidge for bringing to light such a composition.

To the surpassing presentation of the Brahms allusion was made above. Mr. de Maré of the Chicago Orchestra, phrased the horn part beautifully. The three artists played the *adagio mesto* (which echoes some of the second act of "Walküre") divinely and the finale was surcharged with electric energy.

The Flonzaleys Score

The Flonzaleys had the floor Friday afternoon and they played quartets exclusively—Mozart's in B flat (Köchel 458), Beethoven's Op. 135 (F Major) and the E Flat, Op. 51 of Dvorak. This peerless body (where are their equals?) received a prolonged ovation when they stepped into view. And what wonder? More playing like theirs would go further to end the popular prejudice against chamber music than all the preachments of the pundits ever uttered.

Beethoven dominated the scene, for all the sunny loveliness of Mozart and the melody and poetic emotion of the Dvorak (with its ravishing Dumka).

The Singers' Part

The singers uplifted their voices at eleven o'clock Saturday morning—an hour not particularly loved by this gentry for display of their gifts. The participants were Florence Hinkle, Eva Gauthier, Merle Alcock, Lambert Murphy, Reinald Werrenrath. Instrumental support in various permutations and combinations was furnished by members of the Berkshire Quartet eked out by Marx Oberndorfer and Emanuel Balaban, at the piano singly and together; Daniel Maquarre and Nicholas Kouloukis, flautists; Edward Langenus and Carl Kuhlman, clarinetists. Conductor Frederick Stock, of the Chicago Orchestra, "arranged and prepared" the program. The preparation was, in general, more gratifying than the arrangement.

Bad music figured on the bill somewhat too liberally for comfort. Purcell, with an elaborate bass air "When Night her

Purple Veil," written for an unidentified play, and Pergolesi, with a "Salve Regista," for contralto, string quartet and piano, opened the proceedings satisfactorily enough. Then came a lamentable set-back in the shape of a cycle of half a dozen tenor songs "On Wenlock Edge," by the English Vaughan Williams; three Mallarmé settings for mezzo-soprano by Ravel, and a "lyric suite" "The Day of Beauty" by the Bostonian Clough-Leigher. Stravinsky's three "Japanese Lyrics" furnished brief but plentiful amusement even to those who could not resolve themselves as to their claims for serious consideration. And music, heavenly maid, was unequivocally restored to the platform by the time the busy morning closed with Brahms's eighteen "Liebeslieder" waltzes.

It will not now be feasible to comment upon the Purcell and Pergolesi pieces which Mr. Werrenrath and Mrs. Alcock, respectively, sang well and to the audience's manifest enjoyment if we except the cold and extramusical satisfaction that the instrumental and harmonic bizzarries of the accompaniment (two flutes, two clarinets, string quartet and piano) afford. Clough-Leigher's "Day of Beauty" ("Rhapsody," "Pastoral" and "Serenade"), beautifully sung by the incomparable Florence Hinkle, is insipid stuff of the commonest type, with an inexpertly written voice part, to boot.

Miss Gauthier's second appearance was happier than her first. The audience amused itself so heartily over Stravinsky's tiny "Japanese Lyrics" that the whole set was given a second time. After "Petrouchka" the genius of Stravinsky cannot be called into question. But the utter grotesquerie of these miniatures is likely to leave nonplussed the hearer attaching too much seriousness to them.

Mr. Murphy exerted himself with conscientious artistry on the task of making the Vaughan Williams cycle interesting—a futile job, despite the respect his praiseworthy efforts gained him. What meager effectiveness may lie in certain passages is due to the poems of A. E. Housman. They narrate the reflections of a dead man, apprised of the forgetfulness and mutability of erstwhile loves and associates. The music is to the last degree tenuous and void of substance, its sole claim to attention being the occasional suggestive denotation of a literary detail with quasi-orchestral dabs of color having small relevancy to the musical structure as such.

Eva Gauthier has already sung these three Mallarmé settings of Ravel's in New York. Further acquaintance adds nothing to the scanty satisfaction of the first encounter. Miss Gauthier sang them with beauty of voice and rare devotion. But there is nothing in them, nothing in the world less than a subtly humorous bit of exotic depiction. The responsiveness of the music to the pictorial implication of every word is startling, if closely examined. It is characterization carried to hairbreadth exactitude, the whole rounded off with microscopic conciseness that scorns the superfluity of a single note.

The delicious Brahms waltzes, in a none too gracious English translation, were sung by Mmes. Hinkle and Alcock and Messrs. Murphy and Werrenrath, not, perhaps, with all their native allurements and shy humor, but with charm nevertheless. Messrs. Oberndorfer and Balaban played the four-handed accompaniment.

Ernest Bloch's prize-winning viola suite came at the concluding session of the festival that afternoon. Another novelty, a string quartet in G Major, the opus 153 of the irrepressible Saint-Saëns, preceded it on the program. The work is Saint-Saëns's latest. That it will greatly magnify his reputation is unlikely. But it is a pleasant, grateful and melodious production, executed with his confident mastery of finished, elegant workmanship and pervadingly lucid procedure. His classic predilections assert themselves conspicuously in the first of three movements, which has a Mozartean clarity no less than Mozartean thematic physiognomy. The Berkshire players did it justice.

Mr. Bloch's suite is a colossal, a staggering work, but so new, so unusual, so overwhelmingly original that the listener to gain an adequate idea of its profundity, its vast significance, its incredible store of genial material must revisit it again and again. But the audience Satur-

day afternoon sensed its greatness and the plenary inspiration that lay behind it. The occasion was a triumph for the composer, for the work, for Messrs. Bauer and Bailly, who interpreted it like prophets inspired. Fittingly to encounter genius, the assemblage by a common impulse rose to its feet when the two executants brought Mr. Bloch on the stage. And then it roared cheers and stamped its feet. A prize composition that is also great music! The miracle of miracles truly!

Bloch's Epoch-Making Work

The suite is not only great music, it is epoch-making. It will be played in New York this winter—perhaps even twice, and the composer is preparing an orchestral translation of the luxuriant piano part. There will be occasion then to delve more deeply into its secrets and analyze more penetratingly its meanings and methods. For first judgment on such a creation is prone to be fallible in all but the certainty of its greatness.

There are four movements—*lento, allegro, moderato; allegro ironico; lento, and molto vivace*. Of the four the last is the least unusual, the most readily apprehended, a kind of rough, bitingly rhythmized scherzo, not unsuggestive of Russia and decidedly alleviating in mood after what goes before. It is with keen psychological insight that Mr. Bloch furnishes this cheering close. To take leave of this work with the feeling of the first or second movements gnawing the soul would be insupportable.

The Bloch of the suite is not the Bloch of the "Jewish Cycle". The kinship is evident but with differences. I should fail were I to analyze them after a single hearing yet the differences are indisputably there. Their subtlety eludes the medium of words to define and convey. But unquestionably the composer has progressed—has, that is to say, left one place and reached somewhere else. I understand he toyed with programmatic titles for the various movements. Happily he did not

make public admission of them. There is small doubt I imagine, that that portion of the public which accepts the work at all, will accept it in any but a subjective sense.

Of sensuous charm and the allurements thereof there is none in this music of awful grip and terrific concentration. The mood in the first movements is drastic, cutting, bitter, with exotic suggestiveness—an exoticism of the Far East—that of the second unutterably saturnine. I find it impossible to dissect and consider the thing from the standpoint of harmony or thematic material. Yet the structure is as solid as the foundations of the universe and nothing is wasted or over-manipulated. The musical expression of irony is a gift Mr. Bloch shares with Liszt and Berlioz. Excepting them and Strauss I do not know what other composer has exhibited it in anything like the degree you find it in the wild second movement. In it Bloch has employed—so Eva Gauthier informs me—two fragments of genuine Chinese melody. The third is a *lento* of mystic introspectiveness and boundless nobility of conception—a movement weighted with fathomless beauty. The suite will be caviar to all but those who instinctively feel its primeval force. All honor, then, to those whose vision was sufficient to award it the palm. Mr. Bloch was, I must repeat, ten times fortunate in the interpreters he had at his service.

Beethoven, in the naive joy of the famous Septet, ended the Berkshire festival in cheer and joyous lightness. Messrs. Langenus, Savolini and Manoly added their strength to the quartet for its performance. And when all was done the throng waited to do homage to the high-minded woman whose vision and passion for beauty has given the name of Pittsfield a lofty artistic connotation. Rubin Goldmark made a short but eloquent address from the platform. With truth he said: "We have not merely enjoyed a musical feast; we have lived through a musical experience."

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LEGION DENOUNCES STAR OPERA PLAN

Manhattan Post Holds Protest Meeting—Singer Tries to Enter Objection

A second meeting of the Manhattan Post of the American Legion was held at the Amsterdam Opera House, N. Y., on the evening of Sept. 23, in protest against the proposed production of opera in German by the Star Opera Company at the Lexington Theater during the coming season. The meeting was attended by several hundred persons, men and women, most of whom were delegates from other posts of the American Legion in the neighboring territory. Resolutions were adopted pledging the Legion to "employ every peaceful means within its power" to prevent the production of German opera here.

Harold M. Schwab, vice-president of the post and chairman of the Committee to investigate Pernicious Propaganda, read a report upon his investigations which besides including what he said at the meeting held on Sept. 4, set forth other pregnant features of the case, such as the names of the principal stockholders of the Star Opera Company, the difficulties of taking any steps of purely legal kind against the enterprise as well as the futility of attempting to break the performances up in the manner adopted last March at the same theater, when uniformed men picketed the streets. Mr. Schwab said that the company had first tried to get Terrace Garden in Fifty-eight Street for their opera but that the owner had informed them that he would not rent them his property without the consent of the Department of Justice. It was not possible, he went on to say, to stop the scheme on the

point of union or non-union labor, as the Lexington Theater is "an outlawed house."

During the meeting a young woman rose and having declared her American birth and American ancestry to the third and fourth generation, said that the Legion had no right to stop German opera, adding that she was a German opera singer and was unable to sing any other sort of opera. When called to order by the chairman and reminded that not being a delegate she had not the privilege of the floor, she grew angry, and left the hall.

When in an ante-room, she said that she was a member of the Star Opera Company and said that if the company were prevented from giving performances, her "bread and butter," as she expressed it, "would be snatched from her mouth and she would become a burden upon the community." Mr. Schwab then asked her why if she was so interested in German things and unable to sing any language but that of our recent enemy, she did not go to Germany. Her reply was that he was "insulting".

OPERA CLUB IN BRIDGEPORT

Robert Weber is the Organizer—Sousa's Band in Concert

BRIDGEPORT, Conn., Sept. 22.—This city is to have an opera club. Robert Weber, Jr., well known vocal instructor, has already received a flattering response to booklets sent out announcing his project. Mr. Weber's idea is to make vocal lessons pleasure as well as work; to make the meeting nights into social as well as business events; in short, to form a musical organization which, after careful training, will be able to present operas, light, comic ones, at first, then later, more serious ones.

Mr. Weber feels that this experience will tend to give the amateur singer the stage presence and poise that will be found invaluable later on. The club will have

dramatic instruction by a well-known actor, the final rehearsals taking place upon the stage where the operas will be presented. Mr. Weber plans to start his club October 1 and he has already been to New York to make negotiations for the first opera to be presented. The officers of the Weber Opera club are: Robert Weber, Jr., founder and musical director; directors: John Adam Hugo, Charles Axman, Duncan Mackay, W. Harold Casey. Secretary, Mrs. Tracy Brown; treasurer, Anna Schnetman; librarian, Thomas Wall; pianist, Charles S. Ferrett.

More than 6,000 people crowded the Casino last Wednesday evening to hear John Philip Sousa and his famous band. Mr. Sousa received an ovation to which he graciously responded with his old familiar marches.

As usual his soloists were praiseworthy. Mary Baker's singing of Sousa's "In Flanders Field," showed her to be an artist of discrimination. E. B.

DIRECTORS OF COLLEGE MUSIC PLAN CONFERENCE

Will Hold Meeting in Connection With
Music Teachers' Gathering
at Philadelphia

Arrangements have been completed for a conference of Directors of College Music Departments, in connection with the Philadelphia meeting of the Music Teachers' National Association, on Monday evening, Dec. 29, at the close of an informal dinner. Arthur L. Manchester, chairman of the committee on Music in the College, will preside.

The conference is to discuss questions relating to the administration of college music departments in an effort to devise ways and means for developing uniformity of methods of administration, and uniform entrance requirements and courses of study. Ultimately it is hoped to plan for the organization of an Association of College Music Departments, under a constitution and with the necessary official machinery to investigate this entire field of musical work.

Among the topics to be discussed are: Regulations governing uniformity and thoroughness in grading and passing students; feasibility and nature of entrance requirements in music and academic subjects; the substitution of thoroughly musical training for mere digital and vocal dexterity; establishment of uniform and comprehensive courses of study; Development of true and complete cooperation between academic and music departments; closer association and cooperation between music departments of different institutions, and the placing of college music departments on the same plane of appreciation and influence as is now occupied by academic departments.

Already a sufficient number of representative directors from leading institutions have expressed their intention to be present to insure an interesting discussion and definite results.

Marion London in Recital

Marion London, soprano, recently gave a recital in the auditorium of Isabella Home in New York. She was assisted by George Francis Bauer, accompanist. Miss London gave an interesting program which included the aria "Un bel di" from "Madam Butterfly," and songs by Haydn, Grieg, William Stickles, Arthur Penn, Frederick W. Vanderpool and John Prindle Scott.

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CHARLESTON CLUB RECEPTION

CHARLESTON, S. C., Sept. 21.—About 400 guests attended the reception Saturday afternoon at the home of the Charleston Musical Society, at which time the society's offices were formally opened to the public. Much interest naturally attaches itself to this newly re-organized society in its efforts to make Charleston a prominent musical city. It is very gratifying to the society that they own their own office building; there are not only offices, reception rooms, and a printing establishment with a real press, but in a lower corner of the house there has been set aside a space for the society's "Ford," which, under the guidance of the manager, Maud Gibbons, covers many a mile in furthering the musical interests of the city.

Equally conspicuous with the Charleston Musical Society is the Musical Art Club, well known for many years. This club will open its season on Saturday, Oct. 25, in the club rooms with a musical program, at which Mr. F. K. Myers, the new president will preside. In spite of the wartime handicaps the club underwent, it kept up its monthly concerts throughout the entire period of the war.



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Mr. Hageman has been re-engaged for the twelfth consecutive season as conductor at the Metropolitan Opera House.

Applications are to be addressed to M. MYERS, Secretary.

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W. HENRY ZAY INDULGES IN HIS FAVORITE SPORTS



W. Henry Zay, the New York vocal teacher, is seen in the above picture at his favorite exercises. The pictures were snapped during games of golf and tennis, as Mr. Zay has been a tournament player for years. The center one is a somewhat less strenuous game with his year old daughter "Billy" and Mrs. Zay.



During the summer teaching season Mr. Zay had, besides vocal students, a number of teachers studying his methods. Among the latter were William H. Morvan of Elmira, N. Y., who is also organist at Grace Church. There were also Lawrence Gibson, tenor and teacher of Pittsburgh; Emma H. Koller, head of the voice department of the



Illinois Normal School, Macomb, Ill. One of Mr. Zay's pupils, Christine Carrell, has just completed her 800th concert in England. Iseult Morice, also in England, returns soon to continue her studies with him and do recital and concert work. Mr. Zay is now back at his studios resuming his winter classes.

ANNOUNCE ANTHEM PRIZE

Competition for Clemson Gold Medal Closes on Dec. 1.

The annual competition for the Clemson Gold Medal and an additional prize of \$50 given by the H. W. Gray Co., is announced under the following conditions. The competition is open to all musicians residing in the United States or Canada, whether members of the Guild or not.

"The prizes will be awarded to the composer of the best anthem submitted, provided it is of sufficient all-around excellence. The text, which must be English, may be selected by the composer, but the anthem must be of reasonable length (six to eight printed pages of octavo), and it must have a free accompaniment. Only one anthem may be submitted by each competitor, and a successful competitor shall not be eligible for re-entry.

"The manuscript, signed with a nom de plume, or motto, and with the same inscription upon a sealed envelope containing the composer's name and address, must be sent to the General Secretary, 90 Trinity Place, New York, not later than Dec. 1, 1919. To ensure return of manuscripts, stamps should be enclosed. The successful composition becomes the absolute property of the Guild, and shall be published by the H. W. Gray Co. The adjudicators will be Walter J. Clemson, M. A., A. G. O.; R. Huntington Woodman, F. A. G. O., and Samuel A. Baldwin, F. A. G. O."

Rubinstein Club Soloists

The Rubinstein Club, Mrs. William Rogers Chapman, president, will have a notable series of concerts and musicales this year, opening its season with a musicale on Nov. 20, presenting Mme. Amelita Galli-Curci. There will be three evening concerts and five musicales in the Rubinstein series. Other artists appearing include Mme. Frances Alda, John McCormack, Toscha Seidel, Carolina Lazzari and Rudolph Ganz. The full list of artists will be announced later.

Beatrice MacCue To Sing at Bucknell

Beatrice MacCue, the New York contralto, has been engaged to give a recital at Bucknell University in November. She will also be heard in Harrisburg, Pa., during the same month. Miss MacCue returned to New York this week, after spending the summer months at her farm at Hightstown, N. J.

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SOUSA INAUGURATES BOSTON'S SEASON

Four Singers From Rome Among Musical Features of Opening Week

BOSTON, Sept. 27.—Boston's musical season opened *Allegro con brio* last Sunday with full houses for two concerts in Symphony Hall. Sousa's Band led off in the afternoon with an S. R. O. audience, which evidently came for enjoyment and received it. Conductor Sousa is an experienced giver of popular concerts, he understands his public, he knows that people want to hear his Marches and he plays them generously.

The four Sistine Chapel soloists, in the evening, drew the second large audience of

the day; they met with the same cordial reception accorded them in their recent New York concert.

John O'Sullivan has just been re-engaged by the Chicago Opera Association for a number of performances this season. The tenor is due to arrive in New York this week from France where he has been singing during the summer at the Paris Opéra.

James A. Parsons is one of the new community song leaders of Boston. Associated with the Music Department of the War Camp Community Service, of which Stetson Mumfrey is local director, Mr. Parsons has led the recent community "sings" with the Metropolitan Band concerts.

C. R.

Emma Roberts will make her initial appearance in St. Louis, Dec. 15 when she will give a recital in the Hotel Statler ball room in the Elizabeth Cueny series. Another engagement booked for Miss Roberts by Daniel Mayer is for a recital in Middletown, N. Y., in November

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HOUSTON, Tex.—Roscoe Snyder, a member of the choir of the Church of St. Chrysostom, Chicago, was heard recently in recital.

CHICAGO.—Anne Hathaway, violinist, has returned from her vacation and is about to start upon a busy season of concerts and teaching.

PORTLAND, Ore.—Jesse Richardson, a well-known violinist of Astoria, has just returned from active service overseas with the 81st division.

EVANSVILLE, Ind.—Mrs. Mitchell Humphreys of Evansville, Ind., announces a series of chamber music recitals to be given under her own management.

PITTSBURGH, Pa.—Richard Knotts, teacher of singing, has returned from his vacation which he spent on Lake Ontario, and has resumed his teaching.

PITTSBURGH, Pa.—Milton Lomask, a fourteen-year-old violinist, played several solos at the Rodeph Shalom Temple during the Rosh Hashana services.

PITTSBURGH, Pa.—Frederick Ayres, bass soloist at the First Presbyterian Church, has been re-engaged as instructor in singing at the Brosky School of Music.

BRIDGEPORT, Conn.—Mr. and Mrs. John Adam Hugo spent the week-end with Umberto Sorrentino, Italian tenor, at his cottage, Wildermere Beach, Milford, Conn.

PORTLAND, Ore.—At the benefit concert for the Jewish Orphans' Home, given at the Heilig Theater on Sept. 18, Louis Kaufman, violinist, scored a success.

TRENTON, Mo.—Lorraine Earnest, violinist, who has been studying in Chicago with Sametini, was recently heard here in recital by an appreciative audience.

TRENTON, N. J.—George Anthiel, a seventeen-year-old boy, has recently composed a piano number, "Mirage," which Leo Ornstein is including in his winter's programs.

NEW BRITAIN, Conn.—Joseph Clair Beebe gave the third of his series of organ recitals at the South Church on the afternoon of Sept. 21.

BRIDGEPORT, Conn.—Elmer Sherwood Joyce, piano and voice instructor, has returned from a summer spent at Musicolony, Shelter Harbor, R. I., in his bungalow, "Kingfisher Lodge."

TACOMA, Wash.—Elaine Larsen, pianist, pupil of Paul Pierre McNeely, played the Mendelssohn G Minor concerto recently in the Stadium at the final concert of the Norwegian Saengerfest.

BURLINGTON, Vt.—Beatrice Moore, a well known pianist of Burlington, a pupil of Mrs. M. P. Burritt of this city and of Theodor Hoeck of New York, gave a recital Sept. 25 under the auspices of the music department of the Athena Club.

BRIDGEPORT, Conn.—Catherine Russell, vocalist, has resumed her studies with Richard Hageman, the Metropolitan Opera conductor. Mrs. Ethel Pollard Hubbell, with studios here and in New York, is also a Hageman pupil.

SPRINGFIELD, Mass.—A chorus of fifty voices under the conductorship of Arthur H. Turner, has been organized at Trinity Methodist Church. The organization will give its first concert during the month of October.

EVANSVILLE, Ind.—The farewell organ recital of Paul DeLaunay at St. John's Church on Sept. 22 was thought by many to be the best recital he has given since coming to the church about six months ago. Evansville is to have an opportunity to hear Mr. James R. Gillette who is an applicant for the position of organist at St. John's.

CHEYENNE, Wyo.—Claud A. Rossignol, formerly bandmaster at Fort D. A. Russell, near Cheyenne, and more recently engaged in band work in the A. E. F., has

received his discharge and has returned to Cheyenne, at the invitation of prominent citizens, to take charge of the Union Pacific Band of this city and to develop an amateur symphony orchestra here.

COLUMBUS, Ohio.—Ruth Gordon has begun her piano classes at both of her studios in this city. Frank R. Murphy has also resumed his teaching of piano, this season adding the "Progressive Series," edited by Leopold Godowsky. Nora F. Wilson has also joined the ranks of the "Progressive Series" teachers of piano.

ATLANTIC CITY, N. J.—Nora Lucia Ritter, soprano, who has been soloist with the Leman Symphony Orchestra on the Steel Pier, sang recently at the Hotel Dennis, offering an aria from "Mme. Butterfly" and groups of songs by American composers, accompanied by an orchestra under the direction of J. Leonard Lewis.

ADAMS, Mass.—Alvah Richardson of this town was married to Albert Kippax of Manchester, Eng., on Sept. 17. Mr. Kippax is a violin instructor, and during the war was assistant leader of an orchestra of 59 pieces, composed of maimed men, who are taking up music as their future lifework.

BURLINGTON, Vt.—Alice McIlvaine, head of the music department of Bishop Hopkins Hall, has been offered the principalship of the Conservatory of Music at Poughkeepsie, N. Y., under the direction of Dr. Henry Fleck of Hunter College. For the present Miss McIlvaine probably will remain in Burlington.

JACKSON, Tenn.—The musical faculty of the Woman's College gave its annual recital in the college auditorium on Sept. 19, under the direction of Harriet May Crenshaw. Those offering the program were Bernice Corke, pianist and accompanist; Harriet May Crenshaw, Laura C. Peters, violinists; Suzanne Schulze, soprano, and Lois Gregg Secor, reader.

PORTLAND, Ore.—Morris Ail, baritone, who was presented by Mrs. Fred L. Olson last spring, has been engaged for the New Year's service at the synagogue, Sharie Tahrah. Grace Crow sang for the Portland Ad Club luncheon recently. Verl Butler has been elected organist of Sunnyside Methodist Episcopal Church for the coming year.

BRIDGEPORT, Conn.—The marriage has been announced of Gertrude Davis to Claude Sammis, both of this city. Mr. and Mrs. Sammis are both musicians. Mrs. Sammis is a graduate of the Yale School of Music in 1917, with a prize for the best entrance examinations. Mr. Sammis is a violinist of ability, and is now taking a public school music supervisor's course at Yale.

NEW BRITAIN, Conn.—The week of celebration in honor of the returned soldiers and sailors, was brought to a close recently with a memorial service for those who were killed in action on the other side. The New Britain Choral Union and the Philharmonic Band offered patriotic and religious numbers and Frederick Latham, baritone, was heard in "The Recessional."

STERLING, Kan.—Mrs. James Lee Dick and Mrs. E. E. Yaggy, accompanied by Mrs. J. C. Newman, are to open the new Cooper College auditorium with a recital on Oct. 9. The women all live in Hutchinson. The auditorium will seat 2000 people and is one of the finest in Kansas. A number of interesting programs are being planned for the special opening.

PITTSBURGH, Pa.—The initial meeting of the East Liberty Symphony Orchestra was held on Sept. 11 and the first rehearsal on the evening of Sept. 16. It is the object of the organization to present a high type of music and to enable the players in various smaller orchestras, and the young folks who graduate from the high school orchestras upon graduation from the school, to continue their music. Musical leaders interested in the movement include H. H. Cronover, Edward Hoyt, Florence Berkey, Ethel Reuter, T. Earle Yearsley, Mrs. Frederick Mc-

Kee, Will Earhart of the Board of Education, W. A. Weldon, Zareh Yardum and Mr. Webster, Pittsburgh Conservatory of Music.

CINCINNATI, O.—The unlooked for enrollment at the Cincinnati Conservatory of Music has necessitated increasing the teaching forces of several departments. The faculty of the school of violin has been strengthened by the addition of Haig Gudenian. Mme. Lillian Wiesike of Indianapolis, has become a member of the vocal faculty.

COLUMBUS, O.—Harry W. Wiley has opened his piano studio in Franklin Avenue. Ruth Baesden will teach singing there this season. Mr. Wiley has been for a number of years a member of the staff of piano teachers at the Ohio Wesleyan University School of Music. The Saturday Music Club will hold its monthly concerts in the music hall of Hotel Desherl the coming season. Helen Frances Mohr is its president.

BRIDGEPORT, Conn.—Mary A. Maraffi has returned from a visit to her piano instructor, Edward A. Parsons of New Haven, at his summer home in Vineyard Haven. Samuel M. Gross, pianist-organist, has returned from a trip up the St. Lawrence River to points of interest in Canada. Mr. and Mrs. Alvin C. Breul recently entertained some of the workers who helped to make the first community pageant, "The Feast of Freedom," a success.

TACOMA, Wash.—At the Tacoma Theater recently Elaine Larson, thirteen-year-old pupil of Paul Pierre McNeely, pianist of Seattle, played from memory the entire solo part of the Concerto in G Minor by Mendelssohn. Mr. McNeely played the orchestral parts on a second piano. The occasion was the final concert of the Norwegian Saengerfest, on which program also appeared John Hand, tenor, and Mme. Christine Langehan, soprano.

BRIDGEPORT, Conn.—The Woman's Liberty Chorus, directed by Mrs. Frederick B. Granniss, recently gave an enjoyable musical program at the lawn fete held at the King's Highway Church. Willy Heldt, violinist-instructor, has received a letter from his former instructor, Arrigo Serato, Italian violinist. Serato is planning another American tour, similar to that of a few years ago. Mr. Heldt has recently returned from a vacation spent at Bethlehem, N. H.

PORTLAND, Ore.—Mrs. Katherine Glen-Kerry, a composer of a number of charming songs, sang at a musicale given by Mrs. Anna D. McPherson on Sept. 17, playing her own accompaniments. Mrs. Helen Huckle sang numbers from Spross and Buck; Sadie Havely, who was a pupil of Mrs. McPherson, played a piano solo and sang two contralto solos. Mrs. McPherson, the hostess, and her daughter, Miss Eloise, responded to requests for solos.

COLUMBUS, Ohio.—Jean ten Have, the violinist, has resumed his weekly lessons in the Ella May Smith Studios. Wednesday of each week finds a large class awaiting this sterling teacher. Minnie Tracey began her third year of teaching and coaching in the Ella May Smith Studios on Sept. 15. Miss Tracey comes out from Cincinnati every fortnight. Miss Tracey has been engaged by the Women's Club of Columbus for a concert for the early spring.

BRIDGEPORT, Conn.—The Y. M. C. A. Overseas Quartet left recently for Waterbury. The quartet was a social feature of the lessons in "Citizenship," given by the Y.M.C.A. to men about to take out citizenship papers. The members of the quartet are: Almon V. T. Pine, first tenor; W. Charles Manson, second tenor; William C. Guthrie, baritone, and Dr. Byron C. Piatt, basso and lecturer. They have recently returned from ten months' active service in France and Germany, furnishing entertainment for the doughboys.

CHARLESTON, S. C.—The Charleston Musical Society, which is now thoroughly organized, and whose activities for the coming season are well under way, is daily receiving letters of congratulation on its reorganization and scope of work. The officers of the Musical Society are as follows: W. G. McCabe, president; Nathalie Dotterer, secretary; F. G. Davies, treasurer; Maud Gibbons, manager; Mabel Webber, librarian; Mrs. R. G. Rhett, John Koster, vice-presidents. The active members are: Singers, Elsa Bargman, Louis Bargman, Addie Howell, Leo Holmes, Richard Voigt, Jack Mathew; pianists, Martha Petterson, Mary Sparkman, Jane Kettels, Irving Scherke, Henrietta Jerve; violinists, Alma Aichel, John Koster, E. Marie Baker, Talulah Gotjen; cellists, Joseph Knobloch, Maud Gibbons.

GRAINGER MUSIC AT "PROMS"

Second Among Anglo-Saxons for Largest Number of Performances

Percy Grainger has been figuring prominently on the programs of Sir Henry Wood's "Promenade" concerts this autumn in London, his name coming second on the list of having the largest number of performances among Anglo-Saxon composers. Six performances of his compositions are being given there this season. His Irish "Molly on the Shore," was heard on Aug. 21; his clog dance, "Handel in the Strand," Aug. 23; while on Aug. 30, his "Irish Tune" and "Shepherd's Hay" were given; on Oct. 2 his "Handel in the Strand" was repeated; on Oct. 4 his "Mock Morris" for string orchestra was given. Not only have Mr. Grainger's compositions been performed at this year's London "proms," the largest number of times, with the exception of Elgar, among Anglo-Saxon composers, but his name comes third on the list of composers of all nationalities for the number of performances in this series.

SYRACUSE PLANS FESTIVAL

Three-Day Celebration to be Held in May—Give College Series

SYRACUSE, N. Y., Sept. 23.—The Central New York Music Festival has completed arrangements with Keith's Theater for a music festival to be held there May 10-12 next. There will be five concerts, three evening performances and two matinees. The Chicago Symphony Orchestra has been engaged. Howard Lyman will begin rehearsals at once with the Syracuse University chorus, augmented by other singers of the city. A chorus of 200 men and women will be formed. E. L. French is president of the Association.

There will be several recitals at the College of Fine Arts, Syracuse University, given by the faculty during October.

Grace White, the new violin teacher, opened the season Sept. 25; Harry L. Vibbard, organist, appears on Oct. 7, Dr. Adolf Frey, pianist, on Oct. 14 and Raymond Wilson on Oct. 24. Laura Van Kuran, soprano, and Ernest P. Hawthorne, pianist, will be here Nov. 1.

L. V. K.

GILBERTE WINS LOCKPORT

Songs of American Composer Meet With Favor at Festival

A conspicuous success was again won this year by Hallet Gilberte, the composer, at the recent Lockport, N. Y. festival. His waltz song, "Moonlight, Starlight," was received with great favor when sung by Florence Macbeth; his "Devil's Love Song" was sung by Charles W. Clark, while his song cycle, "Songs of the Seasons," made a strong impression as sung by Mabel Corlew Smith.

This cycle, which was introduced by Mme. Jomelli several years ago, is to be published next season, the composer having kept it in manuscript these years, as he did not wish it to appear on the market until he was completely satisfied with it from all standpoints. Mr. Gilberte played the accompaniments for all the performances and shared the applause with the interpreters.

Nicssen-Stone Artists Win Favor Here and Abroad

A number of Mme. Niessen-Stone's pupils have been recently heard in concerts, winning immediate favor. Mary Stuart Black is now on a lecture recital tour in the occupied part of Germany, having been called there from Paris. Marguerite Husar has signed a contract with a Hungarian opera company and has made her debut as Santuzza in "Cavalleria Rusticana" successfully. Grace Foster was recently heard in a concert at Greenwich, Conn., where her singing won so much favor that she was immediately engaged for another performance. George Dale, tenor at the Little Church Around the Corner, New York, scored at a concert in Rye, N. Y., and was engaged for three more appearances. Mme. Stone returned to New York on Sept. 27 and has resumed her teaching at her studios on West Sixty-seventh St.

Rudolph Polk to Make Concert Debut

M. H. Hanson is announcing the debut of Rudolph Polk, American violinist, who will be heard in America for the first time on Oct. 14. Giuseppe Bamboscheck will be the accompanist. Mr. Polk, a native of New York, received his first tuition from Leopold Lichtenberg and Max Bendix. When sufficiently advanced he placed himself in the hands of Henri Marteau with whom he studied for five years, winning the "Joseph Joachim Stipend." During the early stages of the war Mr. Polk concertized with success in Europe; came home in 1917 to don his country's uniform and was honorably discharged this year.

ELMAN ENCHANTS HIPPODROME THROUGH

Mischa Elman, Violinist. Recital, N. Y. Hippodrome, Evening, Sept. 28. Josef Bonime, Accompanist. The Program:

Sonata, D Major, Handel; Allegro Pathétique from F Sharp Minor Concerto, Ernst; Chaconne, Bach; Paraphrase on Rubinstein's "The Dew Is Sparkling," Elman; Contre Danses, Beethoven-Seiss-Elman; Kol Nidre, Bruch; transcription, Hungarian Dance No. 7, Brahms-Joachim; Melodie, Tchaikovsky; Caprice Basque, Sarasate.

Mischa Elman opened the Hippodrome season on Sunday evening, Sept. 27, with what seemed like a family party. True, it was a party about 7000 strong; but in oneness of feeling, in a demonstration that went beyond enthusiasm to real affection, it could give points to many a family gathering. From the first minute the violinist gave absolutely of his best, which is saying a good deal for one whose art has attained a noble height. A few untoward accidents were unable to disturb the evening's delight. These included the casual strolling on the stage of an enquiring cat (moved by who knows what secret strings of sympathy) hastily removed by a horrified attendant; the breaking of an electric light bulb in the middle of the Ernst number; and the "nods, becks and wreathed smiles" of a group of over-enthusiastic students on the front row of the stage, directly behind the soloist.

The Handel Sonata in D Major opened the program befittingly, with its calm not to say uninspired measures given a noble interpretation. Beauty of intonation distinguished Mr. Elman's playing throughout; and in such extraordinary demands on the violinists' technique as those made by the "Allegro Pathétique" of Ernst's F Sharp Minor Concerto not to mention the Bach "Chaconne" and the Sarasate "Caprice Basque," it never once failed him.

A silken sweetness lent itself to his tone notably in the Adagio and larghetto of the Sonata, in the Tchaikovsky "Melodie," and in the Prize Song from "Die Meistersinger," the first encore. The great melody of the "Kol Nidre" attained to a majestic, almost organ-like breadth of tone that deeply moved his hearers.

Only a few of the many encores demanded were conceded, but these were so exquisitely played with so much tenderness, well above sentimentality, as to add a last touch of charm. Mr. Elman himself was a very good excuse this night for "the Elman cult." C. P.

Torpadie to Sing With Swedish Opera Company

Greta Torpadie will be the prima donna with the Swedish National Opera Company at the Chicago Auditorium when two performances are to be given of the Swedish opera, "Värmlendingarna." The date of the first performance is Oct. 5.

William S. Brady Removes His Studios

William S. Brady, widely known New York vocal instructor, has moved his studios from West Seventy-second Street where he has been located for the last five years, to 137 West Eighty-sixth Street. He has already begun teaching at his new studios. Among the artists from his studio who will be heard prominently this season are Carolina Lazzari, contralto, who joins

the Metropolitan Opera forces and Dorothy Jardon, soprano, who enters on her second year with the Chicago Opera Association. Before many weeks have passed Mr. Brady will present another new singer, said to be of great talent, who will be heard both in opera and concert.

KREIDLER TO MAKE SEVERAL CONCERT TOURS THIS SEASON



Louis Kreidler, Margaret Carlisle and Samuel Hungerford on the shore of the great Lakes

CHICAGO, Oct. 1.—One of America's baritones, Louis Kreidler, has had a very busy summer, travelling extensively in the East. Mr. Kreidler has been a conspicuous member of the great opera companies of America. The Metropolitan, the Chicago, the Century and the Ravinia organizations have all enjoyed the remarkable artistic qualities of this well known singer, and while his operatic repertory is varied and comprehensive, he has achieved distinctive successes in oratorio work and also in song recitals.

The Columbia Phonograph Company features Mr. Kreidler's records, and in their catalogue will be found more than half a dozen of his favorite arias and songs. One of the most conclusive proofs of the high standing of his art, is the fact that he was engaged for the Bach Festival at Bethlehem, Pa., where he scored in the music of the great Cantor of Eisenach.

While in the East, Mr. Kreidler made much of a group of American songs, and interspersed them with his operatic numbers, thus showing his versatility and broad musical taste.

He has made arrangements for several tours for the coming fall and winter, and his first concert and recital tour will begin Oct. 15, at Vermillion, S. D., thence, he will be heard in Aberdeen, Wahpeton, Ellendale, Valley City, Mankato and St. Peter, Minn., Red Wing, Albert Lea, Northfield, Fargo, Moorehead, Brainerd, St. Cloud, and at Godfrey, Ills. The tour which is confined more closely to the middle and Northern West will close Nov. 7.

Evansville's (Ind.) newest musical organization to be called the Evansville Male Chorus was organized last week.

DEMAND ADMISSION OF OPERA SINGERS

Choristers Not Laborers, Say Companies — Union To Fight Their Entrance

The detention of the Metropolitan and Chicago Opera singers last week at Ellis Island under the new contract labor law, has resulted in a controversy between the opera heads and the International Grand Opera Chorus Association, affiliated with the American Federation of Labor.

Headed by Harry Mountford, International Executive of the Associated Actors and Artists of America, of which the Choral Union is a branch, the organization is to fight the admission of these singers, while the opera companies are to demand their admission on the ground that they are artists and not laborers.

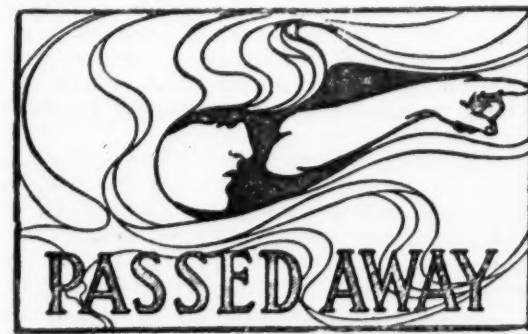
Speaking in regard to the question Guilio Setti, the chorus master of the Metropolitan Opera Company, said that to call these singers laborers and not artists was an absurdity. "Not to distinguish between these men and the men who come to dig sewers, etc., is highly unfair. These men have spent years in studying their work. They have repertoires of a hundred operas and sing in five languages. To acquire this ten years of work and study are not enough. Moreover, each singer in the Metropolitan chorus is an individual. He has to make up as a particular character in his scenes and act as an individual actor. Many of them are also pianists of an high order, and certainly, men whose positions depend on such study, can not be classed with street laborers."

Asked as to whether there were not enough singers in America to make up the chorus, Mr. Setti said that although there were fine women's voices, it was absolutely impossible to get enough men here to fill the required number.

During the reporter's visit the chorus, in seemingly excellent spirit, began one of its rehearsals, Mr. Morandi and Mr. Bodini, the two singers who were detained at Ellis Island, also rehearsing. These two have been released pending the decision to be made by the Commissioner of Immigration.

Elsa Lyons Cook's Activities

Many important appearances are recorded for Elsa Lyons Cook, Philadelphia soprano. Mrs. Cook, accompanied by Frederic Cook, violinist of the Philadelphia Orchestra, who assisted in several violin obligatos, was summoned to Briarcliffe Lodge, Briarcliffe Manor, N. Y., Sept. 19, with a hurried request to appear there as soloist on Sunday evening, Sept. 21. This engagement she filled with much success after singing in the morning of the same day at St. Paul's Memorial Church of Overbrook, Philadelphia.



George P. Hicks

George P. Hicks, prominent in Vancouver, B. C., musical circles, died at his Vancouver home on Aug. 22, aged sixty-five. Not long before his death, he had conducted the Vancouver Peace Festival chorus and orchestra of 1000. But his most notable achievement was the organizing of the Vancouver Musical Society of which he remained for many years the conductor. He was also Supervisor of Music of the City schools for many years; for fifteen years choirmaster of the Mt. Pleasant Methodist Church, and for twelve years choirmaster of the First Presbyterian Church.

Francesco d'Auria

With the death of Signor Francesco d'Auria, which took place at Vancouver, B. C., on Aug. 30, Vancouver loses another eminent teacher. Signor d'Auria had an interesting and distinguished career. When only ten years old he was awarded a twelve

Mr. and Mrs. Cook returned recently to Philadelphia after a summer spent in swimming, boating and other outdoor sports at Hampton Beach and Pleasantville-on-the-Hudson.

May Peterson On A Re-engagement Tour Through South

May Peterson's coming concert season promises to eclipse all of her former ones. She begins a Southern tour this month before her appearances at the Metropolitan which will take her to many cities of the South, including Petersburg, Roanoke, Raleigh, Savannah, Rocky Mount and Newport News.

Sinsheimer Returns Soon to America

Bernard Sinsheimer, the New York violinist, has been in London in September after his European sojourn of five months. He sailed with Mrs. Sinsheimer on the *Royal George* on Sept. 20 and is arriving in New York this week, when he will immediately resume his teaching and his activities with the Sinsheimer String Quartet.

Gives Recital of Miss Housman's Works

Rosalie Housman, the San Francisco composer, has returned to New York after spending the summer with her family in her California home. A recital of Miss Housman's compositions was given at the Greek Theater at the University of California on Sunday afternoon, Aug. 31, before an audience of 3000. Ray C. Brown of the *San Francisco Examiner* made the following remarks, after which given in excellent style by Herman Anderson, Helen Edward Hillman and Jean Leau. The songs heard were "The Wave," "A Gaze From the Orient," "Screen," "Tara Bindu," "Tidals," "Toute Pas the Downs," "Rim," "The Look." George the accompaniments were received with hear

Joseph Bonnet to H

Joseph Bonnet, the organist, when he returns given a great reception of clergy and their congregations.

He spent the summer at Griethany near Biarritz to America shortly he will take him over with a season of recitals. Among his principal engagements with the Boston Symphony he will make a tour of coast and will then sail on an extended concert tour. of New York was in effect for M. Bonnet last year season headquarters had Chicago at the Fine Arts the Bonnet Organ Con

year scholarship at the then directed by the At sixteen he was conductor of the orchestra at the conservatory. Signor d'Auria were phony Orchestra, and orchestra at the time of can tour. When Mme. ed America she chose conductor of her orchestra and dedicated to her. teen years of his life in Vancouver and Vic

Arthur

Arthur Gillespie, m died last week at his wick, N. J., after a b seven years. He was light operettas.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of MUSICAL AMERICA, published weekly at New York, N. Y., for October 1, 1919.

State of New York
County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared John C. Freund, who, having been duly sworn according to law, deposes and says that he is the Editor of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, THE MUSICAL AMERICA CO., 501 5th Ave., New York.
Editor, John C. Freund, 501 5th Ave., New York.
Managing Editor, Paul Kempf, 501 5th Ave., New York.
Business Manager, Milton Weil, 501 5th Ave., New York.

2. That the owners are:
THE MUSICAL AMERICA CO., Inc., 501 5th Ave., New York.
John C. Freund, 501 5th Ave., New York.
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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are:
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JOHN C. FREUND, Editor.
Sworn to and subscribed before me this 24th day of September, 1919.
(Seal.) MARGARET SARDINI.
(My commission expires March 30, 1920)

For: 3526—Ed. 1910.

Notary Public, New York County No. 4
New York County Register's No. 10090

FINE PERFORMANCE AS ITALIAN BENEFIT

"Cavalleria" and "Pagliacci" Presented at Madison Square Garden in New York

In honor of Admiral Ugo Conz of the Royal Italian Navy and for the benefit of the Italian Babies' Free Milk Fund, a performance of "Cavalleria Rusticana" and "Pagliacci" was given in Madison Square Garden, New York, on Sunday evening of Sept. 28.

The company, recruited from the Metropolitan, the Chicago and the Gallo forces, was a strong one in most respects and two at least of the artists, Rosa Ponselle as Santuzza and Riccardo Stracciari as Tonio, were heard for the first time in a number of years in these respective rôles.

To an audience that has heard Rosa Raisa and Florence Easton in the Mascagni opera, it would be difficult to bring anything new to the part. Miss Ponselle leans rather to Miss Raisa's idea in making it a stormy creature rather than a drooping violet, but she was always consistent in her conception. Her voice sounded very beautiful in the huge space—which had the intimacy of the Hackensack flats—when she was inclined to force it in

Francesco DeGregorio Turridu, scoring heavily as Ponselle. Mario Valleance of *Alfio* and Emma Lucia. Stella De-the best *Lolas*, both vocally, that has been seen long time.

less even than "Cav-ors went easily to Strac-first appearance here as ue created a furore and the huge audience would ormanee to go on with-kept up the high vocal h the opera and gave of characterization that surpass. All operatic ended to see this singer ia Fittzu's name was of Sofia Charlebois as t was sung by Edna g offered a somewhat a than is usually seen dly filled the Garden ould read Hamlet's ad-specially the part about a their arms. Manuel ent *Canio* and Giordano tti Fraseona gave good es as *Beppe* and *Silvio*. operas was up to the fr. Setti usually gives, e is necessary. Gaetano big orchestra with fin-fores co-ordinaed.

"Justice John Freschi ice and presented a gold Conz in the name of Il under whose auspices the ven. Admiral Conz also Between the acts of vere sporadic mass-meet- quaters yells of "D'An-ne" were to be heard.

ter of the great Gari-Mrs. Stracciari was put old for \$400 to a mem-J. A. H.

an Quartet in Ottawa. a, Sept. 20.—The Ro-a pleasing program of music in Dey's Arena e of the poor acousti-huge structure, which 3000 did not half fill, oughly enjoyed and, ie enthusiasm. This eable after Mullen's e," in which the bell achieved and which d after Perosi's "O The fine a cappella f the floating tone passages, and the vere distinguishing

"Singing" the National Anthem in the Sign Language



(C) Press Illustrating Service
CINCINNATI, OHIO, Sept. 12.—These deaf and dumb children cannot sing the "Star-Spangled Banner" orally, but they are "singing" it by means of the sign language. The occasion on which the photograph was made was a patriotic celebration at St. Rita's school for deaf and dumb children, near Cincinnati. Under the leadership of a teacher who kept time with a band playing, the little ones "sang" the entire anthem as the band furnished the music to the movements of the hands. They are "singing" "Oh, say—can you—see by the—dawn's—early—light—."

CHICAGO OPERA TO PRODUCE RAVEL'S "L'HEURE ESPAGNOLE"

John Carpenter's Ballet Pantomime, "The Birthday of the Infanta", Another Campanini Novelty—Illinois Federation of Musical Clubs to Hold Annual Meeting Next Week in Alton.

Bureau of MUSICAL AMERICA,
Railway Exchange Building.
Chicago, Sept. 27, 1919.

THE fact that "L'Heure Espagnole" by Maurice Ravel has been added to the repertory of novelties for the Chicago opera season is of great interest.

Maestro Campanini has again shown unusual enterprise and musical progress in securing this work for its first American production under his direction, and it will certainly enhance a season unusually brilliant in novelties.

"L'Heure Espagnole (The Spanish Hour)" is an opera but scarcely an hour long, and has the romantic atmosphere of Spain for its locale. The work has been performed at Paris at the Opéra Comique where it was given its première May 19, 1911, and was later heard also in London at Covent Garden.

Among the novelties planned for the coming opera season, will be the new ballet pantomime by the Chicago composer John Alden Carpenter. It will be called "The Birthday of the Infanta," and is based on Oscar Wilde's tale. The poetic story tells of a misshapen fantastic, *Pedro*, who dances happily at the birthday of the *Infanta*, amid plaudits, only to discover his own terrible grotesqueness. Adolph Bolm will appear as *Pedro*, but the ballet as a whole will offer many delightful opportunities for the groups of merry children who gather at the party. Robert Edmond Jones will take charge of the scenery, costumes and properties, while Bolm will stage the production.

At Alton, Ill., Oct. 8, 9, and 10, the Illinois Federation of Musical Clubs will hold its an-

nual meeting. Mrs. Emil W. Ritter is the State president. There will be business meetings and short papers by presidents of the various affiliated clubs on the status of the music teacher, the music club, the federation and kindred topics. Social sessions, a community opera and concerts are also scheduled. W. D. Chenery, composer and director, will have the community opera in charge.

Anna Groff Bryant, Henry Purmort Eames, J. Lawrence Erb, E. R. Lederman, Peter C. Lutkin, Mary Lindsay Oliver, Eugene Simpson, Mrs. Louis E. Yaeger, George W. Pound, Mrs. F. A. Seiberling, and Anne Shaw Oberndorfer are listed among those reading papers and otherwise being actively engaged in the sessions of the meeting.

Whitney Tew, well-known vocal teacher, gave a students' tea at his studios in the Fine Arts Building last Sunday afternoon and several of his advanced pupils were heard. Those who especially distinguished themselves were Myrtle Thorelius, soprano, who sang Saint-Saëns' "Swan" and Gounod's "Sing, Sleep, Smile", and Edwin Iles, baritone, who sang several songs.

Heniot Levy, pianist, while in Denver dur-

ing the summer, gave several ensemble concerts in conjunction with Alexander Saslavsky, concertmaster of the Los Angeles Symphony Orchestra. They made several trips to the neighboring resorts and visited Colorado Springs, Glenwood Springs and Grant Lake, touring for five weeks. Mr. Levy had a large class of piano students while in Denver and finished his Passacaglia for violin and piano which will be performed by Mischa Elman this season.

MAURICE ROSENFELD.

O'Sullivan to Begin His American Tour This Month.

BOSTON, Sept. 25.—F. J. McIsaac, manager of John O'Sullivan, is expecting the noted French tenor to arrive in New York on Oct. 3. Mr. O'Sullivan will at once begin an extensive concert tour, spending October in New England, and then starting West. Among his New England bookings are Boston, Lynn, Lowell, Manchester, Portland and Springfield. The Boston concert, on Oct. 19, will be under the auspices of the Legion of Allied War Veterans. Mr. O'Sullivan will sing in New York on Nov. 2.

C. R.

Fall Concerts Begin at Atlantic City

ATLANTIC CITY, N. J., Sept. 22.—The first fall concert on the Steel Pier was given on the evening of Sept. 21 by the Le-man Symphony Orchestra with Mabelle Addison, contralto, and Lewis James Howell, baritone, as soloists. Miss Addison offered an aria from "Samson and Delilah" and Mr. Howell one from Verdi's "Don Carlos." Both artists were heard in duets. The orchestra played effectively German's "Henry VIII" Dances and other standard numbers.

J. V. B.

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